

291

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DEVOTED TO

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MR. AND MRS. CARL ALVES.

THE MUSICAL COURIER.

A WEEKLY PAPER

DEVOTED TO MUSIC AND THE MUSIC TRADES.

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NOTICE.

Electrotypes of the pictures of the following-named artists will be sent, pre-paid, to any address on receipt of four (4) dollars for each.

During nearly ten years these pictures have appeared in this paper, and their excellence has been universally commented upon. We have received numerous orders for electrotypes of the same, and publish the subjoined list for the purpose of facilitating a selection.

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Chatterton-Behr,	Galani.
Mme. Fernandes,	Hans Balatka.
Lotta,	Arbuckle.
Minnie Palmer,	Liberati.
Douglas,	Ferranti.
Marie Louise Dotti,	Anton Rubinstein.
Geistinger,	Del Poerste.
Furich-Madi.—,	Josephine.
Catherine Lewis,	Mme. Julia Rive-King.
Zelie de Lassan,	Hope Giese.
Bianchi Roosevelt,	Louis Blumenberg.
Sarah Bernhardt,	Frank Vander Stucken.
Titus d' Ernest,	Frederic Grant Gleason.
Mr. & Mrs. Geo. Henschel,	Ferdinand von Hiller.
Charles M. Schmitz,	Robert Volkman.
Friedrich von Flotow,	Julius Rietz.
Franz Lachner,	Max Heinrich.
Heinrich Marschner,	E. A. Lefebre.
Frederick Loewe,	Olivier Messel.
Neomi Calvano,	Anton Uderzo.
William Courtney,	Alcino Blaum.
Josef Standig,	Joseph Koszel.
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J. O. V. Prochaska,	W. W. Vaughn Lauder.
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Eugene D. Albert,	Claud Schumann.
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Franz Kneisel,	Franz List.
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Thomas Ryan,	Heinrich Hofmann.
Achille Errani,	Charles Fradel.
King Ludwig I I,	John W. Evans.
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Wilhelm Gercke,	Gustav Hinrichs.
Frank Taft,	Xaver Scherwacka.
C. M. Von Weber,	Heinrich Boett.
Edward Fisher,	W. E. Haslam.
Kate Rolla,	Carl E. Martin.
Charles Rehm,	Jennie Dutson.
Harold Randolph,	Walter J. Hall.
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Adele Aus der Ohe,	Car Baermann.
Karl Kindworth,	Edgar Böger.
Edwin Moore,	Paul Kischner.
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Alfredo Harilli,	Henry Holden Hause.
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Otto Roth,	Dyan Flanagan.
Anna Carpenter,	A. Victor Benham.
W. L. Blumenchein,	Attalia Calire.
Leonard Labatt,	Mr. and Mrs. Carl Hild.
Albert Venino,	Anthony Stankowich.
Josef Rheinberger,	Maria Rosenthal.
Max Perotti,	Victor Herbert.
Jules Perotti,	Anna Bulkeley-Hills.
Adolph M. Foerster,	Edith Wakefield.

WE have more than once spoken of Balzac's wonderfully critical insight into music, how the mighty French analyst dipped far below the superficial views of his contemporaries and discerned the dawn of a new and glorious day in the divine art. He dismisses the rococo Italian school thuswise: "The Italian school has lost sight of the highest mission of art." He sets vividly side by side Italian musical sensualism and German idealism for contrast. In a word, he knows the musician of to-day—of all times—is he who shall have the dual functions of poet and musician. The most stupid enemies of Wagner cannot for a moment assert that any composer now alive, or who is to be born, can write as if the great Richard had never existed.

The fiery Leipziger reformer has indelibly stamped his ideas on music, and if Franz Liszt was the Jonathan to his David, certainly was Honoré Balzac the forerunner, the John the Baptist, to this new Evangel of music.

his conceit, speaks of the failure of German opera in New York. Actions speak louder than words, Mr. Benet. Get up an establishment like the Metropolitan Opera House of this city in the foggy English metropolis, conduct it successfully for six years, and then preach to the benighted Yankees about their lack of culture; but, until this has been done, hold thy tongue and mend thy priggish ways.

WE all know the Prohibition question has intruded itself into our national politics, but that temperance also had been taking an active hand in suppressing songs in favor of conviviality was made lately manifest in Scotland. Mr. Novara, the basso who is with the Marie Roze Concert Company, was read the following temperance lecture by the "North British Daily Mail":

Mr. Novara did not show the best taste in his response to the applause by singing the rollicking drinking song "In Cellar Cool." Its sentiment is out of date at a public concert, where temperance matters must have many friends and supporters.

Farewell, then, to all "Brindis!" farewell to those harmless *Lieder* which praise the fat God of Hops "Gambrinus!" farewell to the million and one convivial English ballads beginning with "Simon the Cellarer" and ending with "Little Brown Jug!" Musical toasts will become obsolete, and the praise of wine will be as a thing blasphemous. Lo, the "North British Daily Mail" hath spoken, and a gap (into which will be introduced Moody and Sankey sniffings) will now be found in operatic and song music! But how about "Don Juan?"

PIANO TECHNICS.

THOSE who study the piano and who are also students of the musical literature relating to the development of piano technic, do not as a rule seem to realize that all technic is but the expression of the composer's personal mechanical talent with its limitations. Bach technic is exclusively Bachian; in its polyphonic beauties we see the old Cantor of Leipziger with his revolutionary fingering (for in his time the thumb was not used); as in Liszt, his dazzling pyrotechnics express perfectly his daring personal performances and unexampled conquests of the keyboard. It is more than interesting to trace the development of piano technic from the days when the hand was held almost rigid, to these progressive times, when the whole arm, including wrist, forearm and shoulder muscles, must literally undulate through the mazes of technical feats undreamed of by our forefathers.

That there has been an absolutely steady evolution of technic cannot be truthfully asserted, for a man like Scarlatti could write piano sonatas that puzzle the fingers of the trained virtuosi of to-day. Like everything else, piano technic did not follow a straight, undeviating course of development; it flickered and flamed into the brilliancies of a Liszt, to be followed by the intellectual solidity of a Brahms. Chopin technically owed much to Hummel, who in his turn was but a technical efflorescence of Mozart, Mozart only more so (technically, of course). The great Netherlandish writers who were the contrapuntal forerunners of Bach carried part writing to its highest pitch. We feel it in Bach, who did for the piano the same that Palestrina, the Italian, did for choral writing. After Bach, his sons, according to their respective lights, developed the sonata form, the homophony melody became a possible thing, and part writing a neglected art. Haydn, Mozart and Beethoven all stepped higher in the sonata field; but side by side with them were evolved a group of men who, thinking more of technic than of music, really developed the innate resources of the keyboard; in a word, technic, *per se*, became the fashion. Virtuosi like Scarlatti, Woelfl, Hummel, Clementi, Cramer, Kalkbrenner and Thalberg advanced the difficulties of piano playing enormously. They were minor lights in the field of composition, but they all had something important to say, and we cannot readily dispense with one of them, for they were all links in the great technical chain. Pianists like Field and Hummel did much toward advancing the purity of touch, tone and style; their compositions were the outcome of their personal style and each had his limitations. The Beethoven technic, which is built almost exclusively on Clementi, does not prove, all assertions to the contrary, that Beethoven was a great pianist.

It is a solid technic, but it is not *clavier massig*, like its Italian model, Clementi, who was, before all else, the virtuoso. Beethoven's piano music is not pianistic—it is clumsy and not always effective, much less graceful, although thoughtful, ever virile, and bearing the stamp of an original mind.

Mendelssohn also cannot truthfully be said to have

THE "World" of last Sunday has the following paragraph:

A number of correspondents write asking how it is that Director Stanton should have become the recipient of an Order from the Prince Regent of Bavaria for his services to German art and Wagner's music, when others who have spent a lifetime in the same work and have accomplished much are unnoticed. It would be impossible to say what influences the decisions of monarchs in the bestowal of their decorations. All that can be said is that the Prince Regent has conferred a deserved honor upon one of the best of our operatic managers as the representative of a great art institution. The decoration, too, is an acknowledgment of Director Stanton's recognition of the claims of Richard Wagner's estate for "royalties" on the performances of the Wagner music dramas at the Metropolitan. Legally Mr. Stanton is entitled to play any and all of the Wagner works without let or hindrance, but the directors of the Metropolitan decided that royalties should be paid. This decision was a generous one, but in the opinion of musicians the money thus paid should have been sent in the form of a voluntary tribute to Bayreuth rather than in the form of a regular percentage collected through an agency.

Our esteemed contemporary forgets that it was only after THE MUSICAL COURIER had editorially called attention to the fact that the directors of the Metropolitan Opera House were morally, if not legally, bound to pay to the Wagner heirs royalties on the performances of the master's works that these gentlemen decided upon the course they have since been pursuing.

TO illustrate thoroughly what we have so many times maintained, *i. e.*, that the English are not a musical nation, we reprint the following from the London "Daily Telegraph," Friday, February 15:

There is too much reason to fear that the London symphony concerts will not continue beyond the close of the present season. Should the worst come to pass, Mr. Henschel will have nothing with which to reproach himself, and be perhaps, the only one about whom, in this connection, it is possible to say as much. The entrepreneur has fought a gallant fight, sparing neither himself nor his resources in the struggle, but the fact has long been obvious that he made little or no headway toward the success so much deserved. Once more we see that in all this mighty London there are not enough lovers of orchestral music able and willing to support a weekly concert. The evidence should make us blush for very shame, especially those of us who, with excited imaginations, sometimes talk of musical progress in England. With no opera, no orchestral performances, save during the fashionable season, and with high-class concerts almost invariably carried on at a loss, what are we coming to? It may soon be decreed in the councils of the genius of music, as was said of a Hebrew tribe, "Ephraim is joined to idols; let him alone"—the idols being apparently, comic opera, smoking concerts and the banjo.

This is from the pen of that mighty English critic and self-saturated philistine, Mr. Joseph Bennet, and the London symphony concerts referred to were conducted by Mr. Georg Henschel, who folded his tents last Saturday, and with his artistic spouse stole America-wards, possibly in the hope of finding more congenial quarters. And yet the same Joseph, in the fullness of

advanced piano technic to any striking degree; some of his music is difficult, requiring a light, delicate touch for its performance, his scherzos in particular fully justifying Rossini's comment after hearing Mendelssohn himself play one of them, "Ça sent de Scarlatti."

Franz Schubert was in many respects a follower of Beethoven, although his piano music is more pianistic than that of his great model, his smaller compositions in particular being beautifully and playably written. Weber advanced the technic of the piano amazingly, particularly the development of the left hand, and by the boldness of his invention; but to Frederick Chopin belongs the honor of not only inventing new technical forms, on which most piano music of the future will be modeled, but also of giving birth to some of the most exquisitely poetical ideas that have ever emanated from the brain of man. Chopin was first a poet, then a pianist, and one is lost in deep admiration of such a gifted nature.

Robert Schumann's piano technic is a peculiar one, discarding all the flippant brilliancy of the Hummel and Herz school and all unnecessary ornamental figures. He writes in a deeply earnest vein, even philosophical, foreshadowing by his incessant use of heavy chord passages the distinctively modern technic of Johannes Brahms. Schumann seems to have cared little for the pearly runs and the glittering trills and glissandos of his predecessors and was really a revolutionist in every way. Adolph Henselt and Franz Liszt both show the influence of Chopin, but each developed in his own individual views. The characteristics of the Liszt technic are well known, great bravura, strength, delicacy and depth all being required. Henselt, while not demanding so much power, nevertheless taxes the fingers to their utmost by his tremendous stretches and breathless tempi.

Brahms is a true descendant, technically, of Robert Schumann, being, however, more austere and self-contained and not revealing in the slightest that luxuriance of musical diction, so to speak, of Schumann.

The Brahms technic can truthfully be called transcendental, for while it "piles Pelion on Ossia" in its finger shattering difficulties it is ever intellectual, ever spiritual.

His transcription of the Paganini caprices is a fair specimen of his technical endeavor, and we are lost in amazement before these truly titanic fabrications, where Heaven itself is stormed and yet the beauty of the idea is never distorted nor mutilated. Tausig was a specialist who has done much to advance technic by his "Daily Studies," and who was also sufficiently original in his work to distinguish from the vast army of virtuosi and composers of to-day who merely amplify that which has already been done. Dvorak, Rubinstein, Bülow, Heyman, Scharwenka, Moszkowski, all have something to say, but it can hardly be said to be distinctively original (technical we mean), all of which leads us to reiterate our former assertion, that a piano composer's music is always affected by his own technical environment and the history of piano music on close investigation emphasizes this point most strongly.

The third concert of our oldest chamber music organization, the Philharmonic Club, took place at Chickering Hall on Tuesday night of last week, and was fairly well attended. The program opened somewhat ambitiously with the first of the five great last string quartets of Beethoven, the op. 127 in E flat. It cannot truthfully be said that its performance was a good one, either in point of conception, technic, tone production or ensemble, and as a whole the rendering can only be classified as a conscientious effort. The playing of Rubinstein's uneven but interesting D major 'cello and piano sonata, op. 18, on the part of Messrs. Emil Schenck and W. E. Mulligan can also not be called a great triumph of art. Mr. Schenck's tone is dry and rather weak and Mr. Mulligan is a by far better organist than he is a pianist, his technic and touch on the latter instrument being alike defective.

The full personnel of the club, assisted by Mr. Pieper, the excellent horn player, gave as the last number a septet dedicated to the club by Mr. F. L. Ritter, of Vassar College, some years ago. Of its four movements, the opening andante in F major, though very short breathed in invention and of diminutive form, is rather pretty and interesting, and the little scherzo in G minor is also not bad; but the two last movements are decidedly weak and uninteresting. The septet, however, was, on the whole, satisfactorily performed, and elicited some deserved applause.

Vocal variety was given to the program by the singing of a very beautiful set of three gypsy songs by Anton Dvorak and of Robert Franz's "For Music" and Mendelssohn's "Spring Song" on the part of Mrs. Gerrit Smith. The lady has a very pleasing stage appearance and a good soprano voice, which she uses to advantage and with musical taste. She was deservedly applauded and encored.



THE RACONTEUR.

THE "Swashbuckler Musical Critics" of the daily press, as a contemporary (not at all esteemed) untruthfully put it last week, have fallen foul of "Said Pasha," and a morning daily has had a libel suit instigated against it in consequence of a severe critique in its columns the morning after the first production of Richard Stahl's operatic work.

It seems to me that the critics are having a hard time of it and will probably have to go out with a baseball catcher's mask on their head, a coat of mail on their poor tender bodies and a large but healthy club in their hands, and in that way they may escape the assaults of infuriated artists.

As I remarked last week, a critic's life, like a policeman's, is not a happy one, but this week it looks as if the "Finest's" existence would be made particularly unpleasant, on account of the Liederkranz matter, for the gentlemen of that club intend pushing the matter to its utmost and will attempt to discover if justice is meted out fairly in this city.

This is the elegant and decidedly expressive way the San Francisco "Music and Drama" puts the quarrel of two great piano virtuosi: "Jack von Bülow and Tony Rubinstein, two ivory thumpers, whose performances on the piano have made them notorious, recently had a little quarrel, in which Jack accused Tony of wearing his hair too long, Tony retaliating by suggesting that Jack wore his ears in the same fashion."

We have already chronicled the causes of this trouble, but why, oh why, "Jack von Bülow?" It sounds so familiar.

A Pittsburgh interview in the "Times" discloses the fact that Mr. W. H. Shaw, the divorced husband of Alice Pshaw, the professional puckerer, separated from his handsome wife because she wishes to live more extravagantly than his means would allow, and also because she is a false whistler. We always did think Mrs. Pshaw's intonation was imperfect.

Brother Edmund C. Stanton, the able manager of the Metropolitan Opera House, was made a *Ritter* last week, the Order of St. Michael of Bavaria being bestowed on him by the Prince Regent of Bavaria, "in recognition of his meritorious efforts and successful services in the promotion of German art in America." Bravo, Sir Edmund!

Emma Nevada has had the honor of being accorded a private audience with the Pope, her recent conversion to the Church of Rome probably being the reason, for the Pope seldom accords audiences to artists, and our brave and talented little countrywoman doubtlessly feels elated over it.

The "Musical Age," of Philadelphia, published by W. F. Boothe, of Philadelphia, is particularly breezy and bright this month.

Speaking of one American naturally recalls another one, Fanny Bloomfield, who arrived in this city last week from her six months' tour in Europe, where she played everywhere with the greatest of success, also accompanying, if I remember aright, Essipoff on her English *tournée*. Fanny Bloomfield-Zeisler, for she is married to a young and rising Chicago lawyer, is one of our most talented native pianists and is as full of fire, dash and vim as a two year old colt. She possesses that greatest of all desiderata for a musician, i. e., temperament, and while she hasn't spent her time burnishing up her technic to as high a finish as her cousin Moriz Rosenthal, her playing is more vivid, more human and reaches in consequence our hearts sooner. Fanny Bloomfield is a brunette flash of lightning and always strikes.

The Chicago "Saturday Evening Herald" contains a bright if withal gushing letter from New York, written by Fannie Edgar Thomas. After settling to our satisfaction why Harrison Millard resembles Bronson Howard, Fannie Edgar Thomas proceeds to dilate on the clever Grace Holloway, and apropos of that lady's reception tendered to Mrs. Anton

Seidl says: "Mrs. Seidl is handsome enough to be a professional beauty. The most attractive type of well born German beauty she is; quite middle height, large but not fat, blonde as the sunshine before it strikes earth, with the whitest skin, pinkest cheeks, bluest eyes and crown of golden hair in soft bang and semi-psyché; lips, teeth and nose like a great Christmas doll, but an expression of inquiring and refined intelligence. She was dressed in luscious toilette of light blue velvet with Persian trim, and held a huge bouquet of pink and cream roses. She stood beneath the portiere like a young summer moon, while round her revolved the brilliant stars of music, art and letters, who were gathered in the spacious parlors." I think this is delightfully said, and anybody who has had the pleasure of seeing the wife of the distinguished Anton will acknowledge its truth; the toilette part I leave to the ladies.

All honor to Prince Alexander of Battenberg, who had the courage to marry the woman he loved, and all I can wish Miss Loisinger, his bride, is that this, unlike most actresses' matrimonial experiments, may prove a happy and a *lasting* marriage (accent please on the *last*, for princes are proverbially fickle). Apropos of this matter the correction must be made to the effect that it is not Miss Leisinger the singer, but Miss Loisinger the actress, whom the prince has just married.

I heard of two violinists last week who were dining at the Vienna Café, and after the meal was over proposed to see who would settle the bill, by the aid of the dice box. On being refused dice, one of the twain, being of an ingenious turn, took five lumps of sugar, marked with a lead pencil the necessary numbering on them, put them in a tumbler and triumphantly threw for results. The other man lost. Great head, Maximilian!

When Max Treumann, the baritone, was in Rochester last fall with the Thomas Orchestra, he had occasion to go into a music store and ask for a copy of "Les Rameaux," by Faure.

"What's that?" said the man at the counter.

"The Palm Branches," said Treumann, fearing his French was too much for the man.

"What kind of an instrument is that?" quoth the musical individual.

But this is nothing compared to what occurred to a music teacher of the same city, who, on asking at the same music store for Mendelssohn's op. 25, was staggered by the question:

"Who is the composer of that piece?" !!! True!

On a murky early spring morning, when the horrors and dyspepsia (the great ailment of musical critics) have seized on your very soul, it is a good invigorator to see Mr. E. M. Bowman, the sturdy president of the American College of Musicians, on his way to his rooms at Steinway Hall from his home in Newark. Mr. Bowman is at peace with the world, and vice versa, as his rotund visage and easy carriage instantly reveal. He is a born humorist, and has a smile so unctuous and mirth provoking that I really sometimes think that if Providence hadn't called him to fill the important position of president of the American College of Musicians, Mr. Bowman could have successfully trod the histrionic stage in the higher walks of comedy.

At all events, he can tell a capital story, and is an amiable gentleman and a very good musician to boot.

Have you heard the diabolical instrument that is on our streets, sprung from Heaven knows where? It gives out a section of a chromatic scale, with some notes dropped, and the general effect is neuralgic, to say the least.

What did the "Evening Sun" of last week mean by printing the following: "Mr. Alexander Lambert, the same musician, has spent about \$30 for his bosom friend, Walter Damrosch, and had been taking a rest after that with a view to casting the ultimate vote immediately before the close. When he returned the polls were closed and the clarinet had been awarded to Mr. Reinhold Herrmann of the Liederkranz.

Lambertleben waxed terribly wroth and wanted all his money back. An excited debate took place, in the course of which the voices of the contestants rose to a Perotti pitch. Finally Mr. Frece decided that the polls should be opened again, so that everyone should have another chance to spend his money. Mr. Lambert did not grasp the opportunity."

All this took place at the German Fair, but we think Mr. Lambert was more extravagant than is described above; in fact, it is currently reported that he offered to play the Moszkowski Tarentelle (accent on the "kowsky") to settle a wager as to whether Walter Damrosch was a better conductor than Leopold Winkler was a pianist. Alex. always was a reckless man where his friends were concerned.

The first meeting of the Manuscript Club, of Boston, took place last week at the house of Mrs. John L. Gardner. The program contained works by Clayton Johns, Edwin A. Jones, Miss Lang, MacDowell, J. Phippen and H. W. Parker. The second meeting will take place in about three weeks. The programs are made up of works by our native composers.

PERSONALS.

MR. AND MRS. CARL ALVES.—Mr. Carl Alves ranks among the foremost of our German singing teachers, and through his many years' faithful activity has done no little service to the art of singing. The excellent showing his pupils made at his annual concert last week gave renewed evidence of the advantages of his method, which, according to Stockhausen's approved principles, pays special attention to the building up of a beautiful tone, precise attack and tasteful delivery. The pupils of Mr. Alves therefore enjoy great popularity, and several of them are now engaged at European opera houses. Mr. Alves is known as a teacher of noble conception, deep musical feeling and artistic taste, and his power of recognizing and imitating healthy and sickly tone is remarkable. Withal he is man of most thorough musical education. We hope that he may many years yet be active among us with undiminished zeal and powers.

Mrs. Carl Alves, formerly Miss Katie Nuffer, sang when she was only nine years of age in the children's performances at the old Stadt Theatre, under the late excellent Mr. Witt, and her talent and voice were recognized at that early period. When scarcely fourteen she became a pupil of Mr. Alves, from whom she received her entire vocal education. At fifteen years of age she took the position of solo alto at the Church of the Incarnation, and after several years she became the solo alto of Calvary Church, of which Joseph Mosenthal was the organist and leader, and this position she held for five years. For the coming year Mrs. Alves is engaged for the Church of the Divine Paternity. She has sung in some of our best concerts. She is a thoroughly finished singer, an American who has received all her training in this city, and as she is young yet she will certainly in time acquire a great reputation. After the November concert of the Symphony Society, in which Mrs. Alves sang, the following were some of the criticisms bestowed on her: "Mrs. C. Alves sang two songs by Schubert, two by Schumann and one by Franz extremely well from the vocalist's point of view. She has a voice of beautiful quality, phrases most artistically, and that she does not believe that in the notes of the melody lie the all and end all of music she demonstrated by the clearness of her enunciation of the words of the songs. Mrs. Alves is a singer whom it is a pleasure to welcome to the public stage."—New York 'Tribune.'

Mrs. C. Alves made a distinct success. She sang with apparent freedom from constraint, and with single devotion to the music intrusted to her, in manner both large and fine, and with voice according to it, which was equal to the enormous space it was required to fill. The distinctness and the manner of her enunciation call for unqualified praise. She must gain a permanent place in the front rank of our concert singers. Though it must be considered a mistake to load such a concert with five successive serious songs, it is certain that Mrs. Alves increased her hold upon the audience from the first trying and ungrateful one until the last."—The New York 'Evening Post.'

Mrs. C. Alves has a clear, even and well trained mezzo soprano voice. She was heard in songs by Schubert, Schumann and Franz, and between her intensity of delivery, her delightfully clear enunciation, and her merits as a songstress, she wrought a most gratifying impression."—New York 'Mail and Express.'

Mrs. C. Alves, the wife and a pupil of the well-known singing teacher of that name, sang a group of songs by Schubert, Schumann and Franz in a genuine artistic fashion, and with an unexceptional contralto voice. Her vocal organ is rich and she handles it with skill, and her intelligent phrasing and moderation stamp her as a lady of unusual abilities.—MUSICAL COURIER.

Mrs. Alves showed herself possessed of much dramatic feeling. Her voice is one of great power, good range, even and equally beautiful throughout the different registers. Her enunciation is excellent. She is a great addition to the list of our concert singers.—New York 'World,' Rosenthal Recital, Academy of Music.

MATERNA IN BRUSSELS.—Amalia Materna has been engaged to sing in "Die Walküre" at the Théâtre de la Monnaie, in Brussels. The great artist will sing in German, the rest of the company in French.

JENNY LIND'S MEMORY KEPT GREEN.—Sweden is rightly anxious to honor the memory of her greatest singer, Jenny Lind. A new street in Stockholm has been named after the diva, and a Swedish sculptor has but recently completed a statuette which represents her as "Norma."

THE DEATH LIST.—News from Paris announces the death of the composer Frédéric Barbier. The deceased was fifty-nine, but he gained greater celebrity for his *chansons* and *revues* than for his operettas. The deaths are announced of Aloys Klein, a composer, and for some years organist of Rouen Cathedral, aged thirty-nine, and at Nancy, aged seventy-four, of Mr. Moulines, for many years conductor of the local opera and Philharmonic Society. Mr. Moulines made his début fifty-seven years ago as first violin of the Paris Opéra Comique.

MRS. PSHAW AND MOZART.—An odd precedent has been put forward in favor of Mrs. Pshaw, the *suffuse*, who is

now on tour—"gathering labial laurels," as the paragraphists quaintly put it. Somebody, it seems, has unearthed a sentence from a letter in which Mozart, writing to his sister, says, "I often whistle an air, but no one responds." Whereupon it has sentimentally been observed that Mozart evidently lived a little more than a century before his time, as nowadays, instead of earning a pittance by composing symphonies and operas and chamber music, he might have gained a fortune by whistling to "society."

JOACHIM IN ENGLAND.—Joseph Joachim will be the guest of the Cambridge (England) Musical Society at a banquet to be held on March 14 in the hall of Gonville and Caius College. The company will consist exclusively of members of the society, the only other visitor being Sir Frederic Leighton.

CLARA SCHUMANN RESTORED TO HEALTH.—There is not much doubt that Clara Schumann will take part in the current London Monday Popular Concert season. She has entirely recovered from her illness, and on the 23d ult. she appeared with Dr. Joachim for the first time after a lapse of several years at the Philharmonic Hall, Berlin. The distinguished pianist fully intends to visit England if her health still permits.

MACKENZIE WILL CONDUCT.—The London Philharmonic directors have acted wisely in accepting the courtesy of Dr. A. C. Mackenzie, who will conduct the concerts before the return to England of Mr. Fred. H. Cowen.

MARIE ROZE'S PLANS.—The Marie Roze English provincial tour ended last week at Eastbourne, after which the artist will go to Nice to sing "Manon Lescaut" under the conductorship of Massenet, the composer. Marie Roze has likewise been invited to head the list of artists at a series of gala performances at the Opera House, Malta, before the departure of the Duke of Edinburgh for the Mediterranean. Her tour of the English Midlands has consequently been postponed till October.

MISS FABRIS IN ENGLAND.—We spoke last week editorially about the English people's greater appreciation of vocal artists, or rather of their lesser demands, and find another example for the proof of our assertion in the success of Miss Amanda Fabris. When this young lady sang here with the defunct American or (Inter) National Opera Company, she did, indeed, please both public and press, but she failed to score any such approbation as for instance the Liverpool "Daily Post," in its issue of February 14, bestows upon our esteemed countrywoman after her impersonation of "Elsa" in "Lohengrin," with the Carl Rosa Company. The paper in question says:

The "Elsa" of Miss Fabris is unquestionably one of the finest conceptions of our day. It is pre-eminently a character in which the artist comes to the front, and Miss Fabris in this respect is a revelation to those who know that she is still young in stage experience. She has conceived the most elevated and poetic notion of the pathetically beautiful character; she is spirituelle and fervid and beautiful in every action and expression. She also reaches a height of vocal force which is sometimes unattained by singers of greater volume and resource, and she shows again the well-known example of what can be done by perfect method and training. In addition, Miss Fabris looks the character to perfection, and she conveys a few touches—grace notes of action and manner—that have seldom been so spontaneous in any English representation of the legendary heroine. For instance, throughout her love and devotion for the mystic knight there is an intermingled fear and reverence superbly expressed in the nuptial scene; and in the last act the utter prostration of despair at the departure of the knight gives place to a transport of joy at the appearance of the youthful "Godfrey," the brother of "Elsa." So intense and magnificent an expression of the joys and woes of the hapless heroine it would be difficult to remember, and to Miss Fabris is due in a very large measure the great success of the representation.

HE HAS BEEN ENGAGED.—Mr. Maurel has been engaged for 1890-1 to follow Mrs. Patti in Buenos Ayres for thirty-five performances.

BÜLOW NEXT SEASON.—Hermann Wolff, of Berlin, Hans von Bülow's agent, announces that next season Bülow will not only conduct the ten concerts of the Berlin Philharmonic Society, but that he will also give at the German capital two Wagner concerts, the proceeds of which are to go to the Bayreuth fund.

SOME SINGERS.—The personnel of the Italian opera stagione beginning at Kroll's Opera House on the 20th inst. with a performance of "Lakmé" will consist of Miss Van Zandt, Miss Torrigi, an Italian coloratura singer of note; Mrs. Clorinda Pini-Corsi, a contralto from the Milan Scala; our old friend the tenor Ravelli; Francesco d'Andrade, baritone; Francesco Vechioni, basso, and Antonio Pini-Corsi, basso buffo.

DVORAK'S LATEST WORK.—Anton Dvorak's latest work, his new opera "The Jacobin," was produced for the first time at the Czech National Theatre in Prague on the 12th ult. It met with a tremendous success, which is all the more significant, as his "Demetrius," brought out six years ago, met with but comparatively little recognition. The only one of Dvorak's operas that has so far made its way outside of the limits of his native country, Bohemia, is "Der Bauer ein Schelm," but it is expected that "The Jacobin" will soon find a place on all great opera house répertoires.

STILL ANOTHER.—Another five year old piano prodigy in the horizon is Master W. Wigg, son of the bandmaster of the Wellesley Training Ship Band, South Shields, England.

ONE OF THE BROTHERS.—Mr. Jean de Reszke a fortnight ago signed a contract to sing in Paris until the summer of 1890, having a two months' congé this and next year to

appear under Mr. Harris' direction at Covent Garden, London.

VERDI MODEST.—Verdi has declined to have anything to do with the proposed public celebration of the fiftieth anniversary of the production of his first opera on November 17, 1839.

TEMPLETON STRONG WRITES.—Templeton Strong, the talented young American composer, who is at present residing in Wiesbaden, Germany, in an interesting letter to us last week begs to add to our list of music for two pianos his "Sinfonische Idyllen," a review of which will shortly appear in the columns of THE MUSICAL COURIER. Mr. Strong further writes that after April 1 he goes to Rome, to remain there until June, thence to Paris for a fortnight, and from there to Vevey, where he will settle down to steady work on the score of his new symphony, and also make a piano arrangement of it. In Leipsic Mr. Strong saw Arthur Nikisch, the future conductor of the Boston Symphony Orchestra, and reports him as looking forward with pleasure to his American trip, and also says he is at present wrestling with the agonies of English grammar.

CAMILLE SAINT-SAËNS TO VISIT US.—A Sunday cablegram says that Camille Saint-Saëns, the French composer, a member of the Institute, the author of "Henry VIII." and ex-organist of La Madeleine, has signed an engagement to make a tour in the United States and in South America during the coming musical season. Mr. Saint-Saëns, according to this engagement, will give a series of organ recitals in New York, Boston, Philadelphia, Baltimore, St. Louis, Chicago, Cincinnati, San Francisco, Quebec and Montreal. The composer is also engaged to visit Mexico and South America. Mr. Saint-Saëns is now in rather delicate health. The recent loss of his mother has very much prostrated him. He will leave Paris in a few days for the Riviera.

The Seidl Concert.

M. ANTON SEIDL'S fifth and last orchestral concert of the present season took place at Steinway Hall last Saturday night, before a very numerous and highly enthusiastic audience, and brought with it the first reappearance in New York, after an absence of some six years, of Emma Albani, the great singer. The lady has certainly every reason to be proud of the reception she met with on this occasion, for she was again and again recalled with a perfect furore of applause after her numbers, which were the "Leise, leise" aria from Weber's "Der Freischütz," sung in Italian, and Händel's florid and meaningless aria "Sing, Sweet Bird," from "L'Allegro et Il Penseroso." The vocal technic displayed in these was the same magnificent one that we admired in Mrs. Albani in years gone by and her phrasing is most artistic as well as her conception and delivery most musical and charming. She is a true exponent of the art of the *bel canto*. The voice itself, however, though still pleasant and rather full in the middle and upper registers, has grown to be very weak in the lower one, and the tooth of time has not failed to gnaw off some of the enamel it formerly possessed. The trill in the upper register also sounds rather nasal and astonishingly impure when compared to the trill in the middle register, which is quite good. The flute obligato part in the Händel aria was not surpassingly beautifully played, especially as far as tone quality is concerned, by Mr. Barrett, an English flutist, who accompanies Mrs. Albani on her present tour, and we have heard it performed far better by one or two of our local flutists on former occasions.

It cannot be said that Mr. Seidl is particularly fortunate in the choice of his novelties at these concerts. The *quasi* novelty of the present concert was what the program termed a "Heroic" overture by H. Wadham Nicholl. In reality this is the first movement in C major of an unpublished symphony by Mr. Nicholl, an Englishman living in this city. His works, including this alleged overture, all show him to be endowed with a certain technical talent for the art of writing music often found among English musicians, but also devoid of that principal gift of a born composer, the power of thematic invention, the absence of which is likewise the characteristic of the nation from which he descends. His heroic overture deals with two themes, the first of which, in ascending and descending octaves, is taken from an idea of Wagner's in the "Faust" overture, and the second theme is a weak imitation of one of the themes from Beethoven's "Fidelio." In the handling of these themes, however, Mr. Nicholl shows considerable skill in development and some originality in harmonic changes. The orchestration is not quite as effective as we had expected from a man of Mr. Nicholl's pretensions, but it contains, nevertheless, some good and telling moments, especially toward the close where the first theme, harmonized in sixth chords, appears in the trombones. The overture, despite Mr. Seidl's apparently great efforts, was not as well performed as it ought to have been.

It was followed by the prelude in D minor, choral in G minor and the great organ fugue in G minor, by Bach, in the fine orchestral garb of Albert, in which Mr. Thomas has familiarized our concert public with them. The arrangement of the fugue in which Albert uses the theme of the choral as a *contus firmus* is especially noble and befitting, but its dignity was considerably destroyed by the entirely too rapid tempo at which Mr. Seidl took it. The performance, however, was

strongly applauded and the great conductor had to bow his thanks for a recall.

The weakest and comparatively most uninteresting of Mendelssohn's symphonies, the "Reformation" symphony in D, op. 107, was the one chosen for performance by Mr. Seidl. Why he should have selected just this one and not either the A minor or the one in A major, both of which are far more beautiful and have not been heard here this season, is hard to tell, except perhaps for the reason that he wanted to demonstrate to the ears of the audience that Mendelssohn and Wagner both made use of the Dresden "Amen." This theory gains color through the fact that the "Parsifal" "Good Friday Spell" music was also on the program. There is this much, however, to be said about the difference of these composers' writing of religious music, that while Wagner's "Parsifal" is evidently the outpouring of a most sincerely religious mind, Mendelssohn's efforts in this line, more especially, however, the "Reformation" symphony, always sound to us as artificial, insincere, nay, hypocritical, as the religious effusions of an apostate Jew are apt to be when he is trying to glorify Christianity.

The symphony, however, was well performed under Mr. Seidl's energetic conductorship, and this was the case to a still greater degree with the aforementioned "Parsifal" excerpt and the concluding number of the concert, the unfortunate "Centennial" march. This obstreperous and poorly invented *pièce d'occasion* ought, for the sake of the master's great memory, to be given a long needed rest, and should by all means never be placed on the program of a concert given in a closed hall.

Music in Boston.

BOSTON, March 3, 1889.

THE past week has carried the critic all the way from oratorio to comic opera, and from analytical lectures to symphony concerts. The Händel and Haydn Society gave Verdi's "Requiem" just too late for a review in my last letter, so I must postpone say a few words about its performance in this. It was not up to the proper standard in its solo work, but the great chorus and the orchestra did excellently well. I am not a follower of Von Bülow in my estimate of the work. Spite of the low estimate of the peppery doctor, the requiem has a tremendous glow of color, and is attractive because it is natural. It is only when Verdi attempts the contrapuntal vein that he becomes weak and almost ludicrous. The manner in which he takes up a fugato and lets it drop again, as if it were a red hot iron, is comical. The brevity is with him evidently a necessary evil. What havoc the soloists made in the matter of intonation! They had possibly heard that it was defiling to touch pitch, and they kept themselves quite clean. They seemed to be striving to invent new scales.

It was a mixed quartet—very badly mixed; and even in the matter of Latin there seemed to be great difference of philological opinion among the singers as regards pronunciation. Nevertheless Miss Hamlin sang well in Mendelssohn's "Hear my prayer," which preceded the requiem; Miss Poole was excellent in the "Liber Scriptus," which Verdi has altered to a mezzo soprano solo since the appearance of the published work; Mr. A. L. King was a little throaty, but otherwise good in "Ingemisco," and made fewer false intonations than anybody else; and Mr. Campanari was effective in the dramatic "Confutatis." But in all the other solo numbers there was much left to be desired. The orchestra, however, was more thorough than it has ever been in Boston in this work although in the trumpet fanfare at "Tuba Mirum" I should have preferred the answering trumpets off the stage, as Verdi has marked them. The chorus did magnificent work in the fiery "Dies Irae," although they could not attain the ~~fffff~~ effects which the composer has absurdly marked in some portions of the composition. The chorus is in especially excellent condition nowadays, since the veterans have been weeded out and many new members admitted. It is hard, but undoubtedly true, that even a voice must yield to time, and the tenors who are old enough to have sung in the original Jerusalem Choir, David conductor, are a trifle too old to suit the musical exactions of the present day. By relieving itself of strident "active members" the society has gained—audibly.

Monday last I went to see "Boccaccio," but I am not going to send coal to Newcastle, or cheeses to Holland, by telling the inhabitants of New York how well the McCaull Opera do their work. De Wolf Hopper hops and Digby Bell bellows in the humorous fashion that is well known to your readers, and the house is crowded at every performance.

On Tuesday Mr. Otto Bendix gave a piano recital, chiefly devoted to Brahms' compositions, in the cellar of Music Hall—I should say in Bumstead Hall—and I was turned loose upon the inoffensive audience to tell all I knew about Brahms in fifteen minutes before the recital proper began. The hangman always has a prejudice against being hanged himself, and the critic scarcely enjoys being criticized as much as he does criticizing others therefore; I will not review my oratorical effort, but merely state that the doors were closed when I spoke and no one was allowed to come in—or go out. Mr. Bendix's work, however, was worthy of praise. He has never appeared to such good advantage in Boston. He has not a colossal technic, but he has something better—a keenly appreciative and poetic nature, which apprehends the composer's intentions in a manner which colder pianists cannot do.

To give Brahms with the glow and contrast which he did was an artistic treat. I was unable to hear the end of the program, for the Apollo Club supper called me, and all the names were as naught before the feast of reason and the flow of soul, &c., which attends these semi-annual banquets. "But that I am forbid to tell the secrets of the prison house" (as the Shakespearian of the club might say) "I could a tale unfold" that would make everyone very anxious to be a guest, but these suppers do not court publicity.

Wednesday night at Chickering's the Kneisel Quartet gave a very delightful concert. It is useless to give any more adjectives about the playing of the club. All the words of praise are worn threadbare. They gave Dvorak's quartet in E, and two movements from the Mozart quartet in D minor, perfectly. I found the former to be more symmetrical and conservative than is usual with the Slavonic composer, yet the folks tone in which he revels was not altogether lacking, for the second movement had the Czech sorrow and plaintiveness, and the finale had the strongly marked rhythm of the Bohemian folk dances. The last number of the program was what made the concert especially interesting, for it introduced a score of the members of our orchestra, and they played, under Mr. Gerleke's direction, the Brahms serenade in A, op. 16, in which no violins were used. The composer has used this same device of banishing the violins from his orchestra in the beginning of his requiem.

I suppose he aims at gloom and darkness of color. Yet occasionally one longs for a violin tone, and the constant placing of the oboe in the foreground to replace the former becomes just a trifle monotonous. You may recollect that Méhul, the old French composer, once, at the command of Napoleon, produced an opera entirely without violins (it was called "Uthal"), and that Grétry, after hearing the violins forced into the high positions through an act, burst out with, "I would give a thousand francs for one violin tone." Brahms comes out of the ordeal better than this, for he has such earnest and noble thoughts to convey that the sombre setting only adds to their dignity. The finale of this was again heartily rustic, being almost like a melody of the Italian *pifferari*, with bold, firm, unison passages and well contrasted episodes. The effect of the orchestra in a small hall was strikingly fine, and I hope that the performance may lead to more of the same sort. I think that Bach's orchestral works would sound at their best in such a setting.

The end of the week brought the usual symphony concert. It was a most interesting program:

Overture, "Melpomene" G. W. Chadwick
Concerto for violin, in D minor, No. 2, op. 44 Max Bruch

Mr. Otto Roth.

Three movements from the symphony "Romeo and Juliet" H. Berlioz
Vorspiel, "Die Meistersinger" R. Wagner

Mr. Chadwick's overture was applauded with great enthusiasm, and both the work itself and its performance deserved it. It is the best score that the composer has yet given us. Sombre and impressive from the start, it gives the auditor a musical sketch of an ideal tragedy; a compound of tears and blood; clangor of brass, trumpet fanfares and oboe complainings and sorrow. A final terrific crash shows that the catastrophe is consummated, and one may imagine the tolling of bells in the coda. I do not admire Bruch's second concerto as heartily as his first, but it is none the less a great work, and Mr. Roth played it like a thorough musician. There were great refinement, artistic expression and commendable clearness throughout the work. Mr. Roth has a future full of promise, for, although so advanced a musician, he is quite young; in fact, he and Mr. Schnecker, the harpist, are the twin babies of the orchestra. I am doubly glad that Mr. Roth made such a success, for he is as amiable and modest as a man as he is capable as a musician.

The three movements given from Berlioz's symphony ended with the "Queen Mab" scherzo. The performance was something so phenomenally fine that I hope you may yet hear it in New York and appreciate thereby all the technical excellences of our orchestra, for it requires no ordinary organization to give the capricious changes of "Queen Mab." The picture of "Romeo's" sadness in the first movement was charmingly portrayed on the oboe. At the rehearsal concert on Friday an awkward accident took place just at this point, for Mr. Sautet's reed broke, and the movement would have come to an untimely conclusion had not the second oboe taken up the solo. The adagio of this symphony is the finest thing that Berlioz ever wrote, and it was played in a manner adequate to its passion. But then came the "Vorspiel" to "Die Meistersinger," and one felt that before Wagner Berlioz must burn with a diminished light. How it brought up the time when we sat together, you—*cher rédacteur*—and I, in Bayreuth and yelled ourselves hoarse at the conclusion of the first performance in such a manner that even Angermann's fluids could not set our throats right. This week is going to be a terror for critics; six concerts and operas on Monday alone, and three on Tuesday, and thus on throughout the week. That makes things look desperate to a man with musical hypochondria, and I shall be as busy (if not quite so happy) as a hen with one chick.

LOUIS C. ELSON.

The Orange Mendelssohn Union gave its second private concert February 25, at Music Hall, Orange. Mr. Arthur Mees is the union's efficient conductor, and the work done on this occasion reflected greatly on his admirable drilling.

FOREIGN NOTES.

.... M. Paderewski is at present giving some excellent piano recitals in Vienna.

.... Jeanne Daniso, a New Orleans lady, made a successful début at a concert at Berlin this week.

.... A new ballet will shortly be produced at St. Petersburg, entitled "The Sleeping Beauty," the music of which is written by Tschaikowsky.

.... Sapelinoff is the latest pianist announced to appear at the London Philharmonic concerts, to be introduced by Mr. Tschaikowsky, in whose company he travels from St. Petersburg.

.... Mancinelli has composed a symphonic poem entitled "Scène Veneziane." It is in five movements, and will be heard for the first time in London in May.

.... Twenty hitherto unpublished letters of Mendelssohn have appeared as a supplement to the German "Rundschau." The letters are addressed to Aloys Fuchs.

.... Saint-Saëns' new opera, "Ascanio," will, after all, be produced this season in Paris before the De Reszé brothers leave for London. The difficulties which had arisen have been removed.

.... Among the operas to be heard in Rome during the carnival are Bizet's "Djamileh" and Berlioz's "Les Troyens" at the Constanzi Theatre, and Wagner's "Die Walküre" at the Argentina.

.... Three string quartets by Cherubini have just been published by A. Payne, of Leipsic. These, in all probability, are the works composed in 1835, which thus have remained unpublished for more than half a century.

.... Mr. Carl Rosa has not yet definitely settled anything concerning a London season of serious opera this summer. For the provincial season of 1889-90 he has again engaged Mr. Barton McGuckin, who is now on tour with him as principal tenor of his operatic troupe.

.... Massenet has just got the fourth tableau of his new work for the Opéra Comique in such a shape that it can be rehearsed on the stage. As there will be eight tableaux in "L'Esclarmonde," it seems impossible that the new opera can be heard before April, notwithstanding the managerial promises of its production in the last fortnight of this month. Miss Sibyl Sanderson, who is to "create" the chief role, works with a will, and if success is to be gained by good efforts that crown will be hers.

.... Germany to-day still holds the first place with regard to the printing of music, in point of quickness and beauty of the workmanship, as well as in cheapness of prices. The establishment of Oscar Brandstetter, at Leipsic, is most excellently equipped, and furnishes most exquisite work. The firm's ability to compete is shown through the fact that, despite the disadvantages of distance and custom house duties, some important American music publishers find it to their advantage to have their editions engraved and printed at Leipsic. Oscar Brandstetter will most gladly answer all business questions in this regard, and, on request, will furnish a sample collection of his beautiful title pages, &c.

.... The jubilee of Joachim's début as a violinist was observed on March 2 in Berlin. Minister von Gessler called in the name of the Emperor and presented Joachim with the Grand Gold Medal for Art, an honor that has not been conferred on a musician for many years. A committee of admirers, headed by Professor Helmholtz, presented an address and 100,000 marks with which to found a Joachim scholarship for poor musicians. Many other congratulations were received, including a request from the Bonn committee for the purchase of Beethoven's house, and that Joachim honor the society with his name. Crowds of admirers called upon Joachim. Telegrams of congratulations were received from friends in America and other parts of the world. Many bouquets were received.

.... The London "Figaro," speaking about the probabilities of an operatic season in the British capital, says:

"It is as yet by no means certain whether we shall have one, two or half a dozen operatic enterprises in simultaneous progress this summer. But, nevertheless, Mr. Harris, wisely avoiding the want of adequate preparation which has brought many a pretentious musical enterprise to grief, has now practically concluded nearly all his arrangements for the season of Royal Italian Opera in May. Albani, it is true, has at present not signed any contract. The difficulty, it is said, is merely on a question of repertory. The lady, it is alleged, suggests that certain parts and certain special evenings should be reserved for her, together with combination casts in which the Brothers De Reszé should likewise be engaged. There is, however, not much doubt that, for the sake of both parties, matters will be arranged on the give-and-take principle before the season actually comes on."

.... Luigi Mancinelli's sacred cantata, "Isaías," was produced for the first time in London at the Albert Hall on February 20, by the Royal Choral Society, under Mr. Barnby. The "Daily News" says of it: "It is very unlike any of the ordinary oratorios to which English music lovers have so long been accustomed, and, in the second place, the music is singularly unequal in merit. Some of its most unvocal portions

are placed in the mouth of the Prophet Isaiah, including a lengthy declamatory solo occupying upward of ten minutes in performance, but which Mr. Barnby had last evening sagaciously taken the liberty to abbreviate. Mr. Barnby likewise made other minor alterations; for example, varying some of the tempi observed at Norwich, the change in each instance being an improvement. On the other hand, the duet in which the two Hebrew maidens resolve upon their strange embassy is among the most beautiful things in the modern Italian music, being indeed equal in its way to the prayer for female voices in the first part of the cantata, and the chorus of maidens wending their way back from the Assyrian camp in the final section of the work."

... The chief production of the forthcoming London musical season will be an Italian edition of Wagner's "Die Meistersinger." Mr. Mazzucato, who was retained to do the Italian version, is, it is true, at present missing, though no doubt he is hiding somewhere from the distracting telegrams of impresarios and artists while finishing his task. If not, there is already an Italian version by Mr. Cesardi, which can be utilized. "Romeo and Juliet" will be given in French, and it is also proposed to revive "Robert the Devil," "The Prophet" and "Tannhäuser." Among the new engagements are Miss Litta (who, it turns out, is really a Roumanian and a pupil of Mr. Giuliani); Mr. Talazac, of the Paris Opéra Comique; Mr. Montariol, who has gained some success as a tenor in the French provinces; Mr. Massimi, who is now on tour with Albani in Canada, and Mr. d'Andrade, the baritone, who was to have appeared two years ago under Mr. Lago, but was prevented on account of indisposition. The De Reszkes and other members of the Vieille Garde, such as Nordica, Ella Russell, Fursch-Madi, McIntyre, Scalchi, Lassalle and others will also be retained. It is satisfactory to know that Mr. Arditi will be associated with Mr. Mancinelli as conductor; and it is hoped that "Die Meistersinger," at any rate, will not fail to the less experienced *chef d'orchestre*. Mr. Harris has, it is feared, not yet been sufficiently educated up to the point of retaining a prominent German conductor for so essentially German a work. But operatic wisdom, in its perfected form, will doubtless come in time.

... Sir Arthur Sullivan seems to meet with little sympathy in his controversy with Mr. Solomon over "The Lost Chord," as the following bit of poetic sarcasm, taken from the "Musical World," will go to show:

Sir Arthur's wrath, that might have been the spring
Of woes unnumbered, Heavenly Goddess, sing!
The tale begin of how a wandering Chord
Was found again amid the savage horde
Of Guards who danced barbaric horripes on
The Chelsea stage, to tunes by Solomon.
* * * * *
"Restore the Chord!" he cried, and all around
"Restore the Chord!" the vaulted roofs resound.
Not fierce Othello in so loud a strain
Roared for the handkerchief that caused the pain.
* * * * *
Then, Arthur, cease thy ravished song to mourn,
Since not for ever from thee is it torn.
Until the Savoyard no more shall churn
The barrel organ shall thy glory burn.
And, till the Ballad Concerts cease to be,
Cortes shall lend it brazen immortality.

... Adelina Patti told the "World's" London correspondent before she left for South America that Mr. Abbey had been cabling for her to come to America early in November and to open the new Chicago Auditorium before singing in New York. Patti is under contract to sing in London on November 21, and cannot reach America before December. "I am going to do two new operas in New York," said Mrs. Patti, "Lakme" and "Star of the North." I shall sing also in 'Romeo and Juliet,' though that is not absolutely new there, as I sang it in the Academy in one performance with Nicolini." Patti's projected retirement cannot take place till autumn, 1891, for she has signed contracts to sing till then. Patti's contract with Mr. Abbey gives her \$4,000 for each performance and a share in the receipts whenever they exceed \$10,000.

... News of an important invention reaches us from Germany which should be received with attention by those who play upon the violin. Hermann Ritter, the inventor of the "viola alto" so common in German orchestras, has just patented a violin bridge with three feet. Ritter claims that, by this simple alteration, the tension of the strings will be more evenly distributed, and increased sonority and brilliance imparted to D and A strings. It remains for violinists to put this to the test.

... Mr. Arthur Gordon Weld is writing a madrigal for mixed chorus, which may soon be heard, and is working on the score of an overture in the style of Brahms' academic overture, in which old English tunes are used as themes for development.

— The Toronto "Evening Telegram" of February 20 says that "Albani is to figure in the courts here at the instance of Mr. J. F. Thomson, of this city, who sues the diva for \$4,000 on account of alleged breach of contract in 1884. The writ was issued yesterday, and was at once accepted by the solicitors for Mrs. Albani. The latter refuses, it is said, to compromise the matter in any way, basing her determination to oppose the claim on the fact that she never was a party to the alleged engagement."

HOME NEWS.

— The dates of the third public rehearsal and concert of the Oratorio Society have been changed from March 20 and 21 to March 27 and 28.

— The twenty-fifth artists' recital of the Amateur Musical Club took place, February 28, at Central Music Hall, Chicago, the artists being Teresa Carreto and Mr. Tagliapietra.

— New York is to have a State Association of Music Teachers. The first meeting will be held in the city of Hudson next June, when ten concerts and recitals and essays and debates will occupy those of the musical profession who will attend.

— Hans von Bülow will give his notable Beethoven piano cyclopus at the Broadway Theatre on April 1, 2, 4 and 5. The giving of these recitals was contingent on the forthcoming of a sufficiently large subscription. This has been extraordinarily great.

— The fifty-second concert of the Philharmonic Society, of Dayton, Ohio, took place February 28, Mr. W. L. Blumschein director. Miss Neally Stevens, pianist; Mr. G. H. Marsteller, violin; Mrs. W. M. Hunter, soprano, and Mr. G. Hessler, basso, were the soloists.

— The Northwestern Conservatory of Music, of Minneapolis, Minn., Mr. Charles H. Morse director, gave a song recital last Monday evening, at Dyer Music Hall, at which Mr. George W. Ferguson, baritone; Walter Petzet, pianist, and Mrs. H. W. Gleason, accompanist, participated.

— The Metropolitan Opera Company's program for its concert season in Boston next April has undergone some changes, brought about by the fact that Niemann will not come to this country. "Tristan and Isolde" will not be performed, and in all likelihood "Tannhäuser" or "Fidelio" will be substituted.

— The score of a new operetta by Joseph Helmesberger, Jr., one of the most talented and most clever of the younger school of Viennese composers and the conductor of the Vienna Court Opera House, has just been received by Mr. Benno Loewy, who holds the American rights of performance. The work is entitled "Princess Louise," and is shortly to be brought out at the Theater an der Wien, in Vienna. We have had a chance to inspect the manuscript score, and find it one of the most charming, delightful and melodious that we have seen for a long while, and the libretto is as amusing as the music is catchy and pleasing.

— The program of the fifth concert of the Philharmonic Society, which takes place at the Metropolitan Opera House next Saturday evening, preceded by the usual rehearsal Friday afternoon, is as follows: Overture, "Twelfth Night" (new), Mackenzie; aria of "Kunigunde," from "Faust," Spohr; "Gretchen" Characterbild (after Goethe), Liszt; songs "Träume," "Im Treibhaus," Wagner; minuet and finale from quartet in C major, string orchestra, Beethoven; Symphony, No. 3, "Im Walde," Raff. Lilli Lehmann-Kalisch, who was to have been the soloist, will not sing on account of her arduous work at the opera this week, so Mrs. Marie Schroeder-Hanstaengel, soprano, will be the soloist.

— Thursday evening, February 27, was the date of two organ openings, both instruments being made by George Jardine & Son. The first is in the Pilgrim Congregational Church, 121st-st. and Madison-ave., where Mr. George W. Morgan will be at the key desk, the second in the German Evangelical Church, Hopkins-st., Brooklyn, E. D., where there will be a trio of organists, Messrs. Edw. G., Edw. D. and Chas. S. Jardine. Both these organs are large, two manual instruments, containing a great variety of stops affording great contrast. Among them are the trumpet, oboe, melodeon, seolina, doppel flute, gamba and flute harmonic. Great care has been taken to voice the reeds so as to produce a perfectly smooth tone. The chorus stops are loud enough to give the necessary brilliancy and still preserve the balance of tone.

— Mr. Anthony Stankowitch, one of Philadelphia's best pianists, gave his annual piano recital in that city February 27. Mr. Stankowitch was assisted on this occasion by Miss Emily Stankowitch, soprano; Edwin A. Brill, violinist, and Frederic Peakes, accompanist. The program was as follows:

Sonata, op. 37, for piano and violin. Dvorak
Mr. Anthony Stankowitch and Mr. Edwin A. Brill.
Valse aria, from "Aenechen von Tharau" Hofmann
Miss Emily Stankowitch. Scarlatti
Toccata. Schumann
"Warum?" Schumann
"Grillen" Floersheim
"Kreisleriana" Schubert
"Lullaby" Rubinstein
Etude, on false notes. Mr. Anthony Stankowitch.
Grand Polonaise. Wieniawski
Mr. Edwin A. Brill.
Chant Polonaise. Chopin
Impromptu, op. 36. Chopin
Berceuse, op. 57. Chopin
Etude, op. 10, No. 3. Chopin
Etude, op. 10, No. 7. Chopin
Fantasie, op. 49. Mr. Anthony Stankowitch.

— Mr. Max Treumann sang some songs by Spohr and Lassen, at the Emigrants' Benefit Concert, recently given at Steinway Hall.

— Mr. Arthur Whiting played Mendelssohn's "Capriccio Brillante" with the Boston Amateur Orchestral Club yesterday in Boston, and will give a piano recital in Steinert Hall the latter part of the month.

— Mrs. Edgar Strakosch, whose stage name is Harriet Avery, has been engaged by Colonel McCaul to take the place of Laura Moore, whose engagement with his company ends with the close of this month. Miss Avery was formerly prima donna of the Boston Ideals, and more recently a member of the Clara Louise Kellogg Company. She has been engaged by Colonel McCaul for a term of two years and will make her first appearance with the company during the coming spring and summer season at Palmer's Theatre.

— Mrs. Beebe-Lawton and Mr. W. H. Lawton gave a song recital Tuesday afternoon of last week at Chickering Hall, assisted by Mr. Emil Schenck, 'cello, and Miss Lena Toms, accompanist. The attendance was both large and fashionable and the concert in every respect a successful one. The program was as follows:

"I Will Magnify"	Mosenthal
"Adelaide"	Mr. and Mrs. Lawton.
"Beethoven"	Beethoven
"Adagio"	Gotterman
"Tarantelle"	Popper
"She wandered down"	Clay
"Where the Bee Sucks"	Sullivan
"Dalla Sua Pace"	Mozart
"Mr. Lawton"	Mr. Lawton.
"Come Live with Me"	Bishop
"Tell Me, My Heart"	Mrs. Lawton.
"My Beloved Spake"	Gounod
"Cello obligato by Mr. Schenck"	
"I've Been Roaming"	Horn
"The Violet"	Hutton
"Blossoms"	
"The Shepherdess"	Hood
"Mrs. Lawton"	
"A Night in Venice"	Luncantoni
Mr. and Mrs. Lawton.	
Mr. Lawton's clear tenor voice was heard to great advantage in the Mozart aria and also the Gounod selection. He is a careful, painstaking artist who should be heard oftener, particularly in the field of oratorio, for which his special training fits him. Mrs. Lawton is always an agreeable singer, and her interpretation of these quaint old English ballads has a sweetness and the true ring in it that makes it always welcome.	
— The nineteenth annual concert given by Mr. Carl Alves and his pupils took place last Thursday night at Steinway Hall. The following was the program:	
"Inflammatus" ("Stabat Mater")	Rossini
Soprano solo, Miss L. Pruner; double quartet, Misses Peterson, Offermann, Marcus, Meta and Messrs. Hauseit, Kanzler and Alves.	
"Warte nur ein Kleines Weilchen"	Behr
"The Letter"	Ingraham
"Das Blatt im Buche"	Alves
"Die Mainacht"	
Miss B. Peterson.	
"Ständchen" (Serenade)	Proch
Miss A. Meta.	
"The Old Song"	Grieg
"Wiederfinden"	Rheinberger
Arioso, "Ach, mein Sohn" ("Der Prophet")	Meyerbeer
Miss L. Pruner.	
"What Does Little Birdie Say?"	Johnston
Cuckoo song	Abt
Miss J. Offermann.	
Schlummer aria ("Die Afrikaner")	Meyerbeer
Miss O. P. Bischoff.	
"Mondnacht"	Schumann
"Am Meer"	Schubert
"The Wanderer's Return"	Alves
Mr. Carl Alves.	
"An der Weser"	Pressel
Miss H. Marcus.	
Theme and variations	Proch
The Mother's Prayer	Alves
Miss M. Goldberg.	
Mrs. C. Alves and Carl Alves. (Violin obligato.)	
False, "Parla"	Arditi
Miss L. Pruner.	
"Nun ist er Hinaus" ("Trompeter von Säkkingen")	Riedel
Miss B. Peterson.	
Airs from "Stradella"	Abert
Miss O. Bischoff.	
"Agnus Dei," Mass solonelle	Rossini
Solo, Miss M. Goldberg; double quartet, Misses Pruner, Peterson, Meta, Marcus, Mr. Hauseit, Mr. Kanzler and Mr. Alves.	
The program was, on the whole, excellently given, Mrs. Alves in particular delighting her audience with her beautiful voice and artistic singing. Mr. Alves appeared in the triple capacity of accompanist (an especially excellent one, too), tenor and violinist, playing the violin obligato to a composition of his own. Little Miss J. Offermann sang very pleasingly for so young a vocalist, and Miss Bischoff revealed capabilities as a dramatic singer that may prove most excellent. The general average of the singing for a pupils' concert was far above the usual standard for such affairs, and Mr. Alves may be congratulated upon the result of his work.	
WANTED—For the Utica Conservatory of Music, which will open September 2, 1889, professors of singing, piano, organ and musical composition. Only artists of reputation need apply. Louis Lombard, director, Utica, N. Y.	

SCHWAB VERSUS THE MUSICAL COURIER.

Stenographic Minutes of the Cross-Examination.

The People on the complaint of
FREDERICK A. SCHWAB
v.
MARC A. BLUMENBERG and OTTO
FLOERSHEIM.

Before
Justice Gorman.

MARCH 1, 1889.

FREDERICK A. SCHWAB, recalled. Cross-examination by Mr. Loewy:

Q. What is your business? A. I am a manager of public entertainments; that is my principal business at present.

Q. How long have you been a manager of public entertainments? A. Well, I can't say exactly; about two years past, and then for a previous period of five years some years back.

Q. Have you during that period been engaged in any other business? A. I have contributed to the newspapers—yes, sir.

Q. And what has been the character of your contributions? A. Sometimes gossip, sometimes criticism, sometimes reminiscences, and so on.

Q. You have been writing what have been termed by some musical critics during the past ten or twelve years, have you not? A. Oh, yes; certainly, sir.

Q. For what papers have you been a contributor during the last 10 or 12 years? A. New York "Times," "Mail and Express," and "Sun."

Q. Any other papers? A. Yes; "Town Topics."

Q. You have been connected with the "Town Topics" for the past year, have you not? A. I have contributed to the "Town Topics."

Q. How frequently? A. Whenever I had anything to write I would write and contribute it.

Q. How frequently have you written during the past year? A. I don't know; I can't tell you.

Q. About how many articles have you written in that time and contributed? A. I have not the faintest idea; I wrote sometimes perhaps 10, and perhaps sometimes 40, and sometimes 20 a week, and sometimes none.

Q. For the "Town Topics"? A. Yes; and sometimes two, and perhaps none.

Q. Are you personally interested in the enterprise of "Town Topics"? A. No, sir.

Q. Have you given us the names of all the newspapers that you have contributed to during the last 10 or 12 years? A. To the best of my recollection I have; I think of no others just now.

Q. What enterprise have you managed during the past 12 years? A. Do you mean absolutely managing, or acting manager, or agent, or what?

Q. With what enterprises have you been connected as manager or managing agent during the past twelve years? A. Since 1874 Adelaide Neilson, Sarah Bernhardt, Mrs. Langtry, the present series of Theodore Thomas' concerts, the Gericke concerts, the Boston Symphony concerts, and the Von Bülow concerts, the Campanini concerts. Those are the principal ones; the minor ones I cannot recollect.

Q. You can't recollect any other enterprises that you have been connected with since 1874? A. Yes; I was musical manager of Theodore Thomas in 1882; Bijou Theatre also; I was acting manager for Mr. Desfossé, of the Bijou Theatre.

Q. Anything else? A. No. I don't remember anything else, just now; I won't swear that I have not—oh, yes, the Seidl concerts.

Q. Those are all that you were connected with in that time and that you now recollect? A. That is all at present; I will try to refresh my recollection.

Q. Please read him the list. (List read over to the witness.)

Q. That is all you now recollect? A. That is about all. I may have omitted two or three that I don't think of at present.

Q. During what periods of time were you in the employ of the New York "Times"? A. I was on the salary list of the New York "Times" from the year 1867, July, to the month of August, 1878, eleven years and two months, I think, and I contributed constantly—continuously almost—for the New York "Times" for three and a half years; I think that was the period; and it must have been from the spring of 1884 to the spring of 1887 or the summer; I can't guarantee the absolute accuracy of those dates; I can say about three and a half years; I can fix the time by prospectuses of the opera.

Q. You have no present means in court of fixing those dates? A. No, sir; if you can tell me when the Metropolitan Opera House was opened I can tell you exactly; I think in the spring; I am pretty well satisfied—from the summer of 1884 to 1887; I wrote the account of the opening night; I was kind enough to add also the Kellogg concerts, and there may be a few more that I don't think of now.

Q. You were not a salaried employé of the New York "Times" after August, 1878, were you? A. No, sir.

Q. And if you have testified to the contrary in any other cause or in any other paper that testimony was incorrect?

Objected to by Mr. Hummell as assuming that he did so testify.

Q. Do I understand you correctly as stating that for about the three and a half years which followed the opening of the Metropolitan Opera House you wrote constantly for the New York "Times"? A. No, sir; you don't understand anything of that kind.

Q. When did you finish the three and a half years to which you refer subsequent to 1888 in which you wrote continuously for the New York "Times"?

Mr. HUMMELL—Let him finish his answer to your question.

Mr. LOEWY—I want to put another. No, sir, was his answer.

Q. When were those three and a half years that you wrote constantly for the New York "Times"? A. I think they commenced about October or November following the first

Italian season at the Metropolitan Opera House; I think they commenced that period.

Q. Did they include the Italian season of Mr. Foord? A. No, sir; they did not.

Q. Since those three and a half years have you written for the New York "Times"? A. No, sir.

Q. Can you give us any idea as to when that three and a half years ended? A. I should say that they ended in about the month of April, 1887.

Q. Now, do I understand you correctly as testifying that since about the month of April, 1887, you have not written for the New York "Times"? A. Exactly so; that date is fixed to the best of my recollection and belief, of course.

Q. What was the cause of your being dropped from the salary list of the New York "Times" in the month of April, 1887?

Objected to on the ground that it is assuming that he was dropped from the salary list of the New York "Times," whereas he has not so testified.

Q. Did the lady professionally known as Clara Morris, otherwise Mrs. Harriett, or her husband have anything to do with your cessation of your employment on the New York "Times"? A. Not to my knowledge.

Q. Do you mean to say that you have never heard of them or her in connection with the cessation of your employment with the New York "Times"? A. I do; I never heard of it.

Q. Never heard of it? A. I never heard of it until I hear it from your lips now.

Q. Are you not aware of the fact that you were charged by Mrs. Harriett and her husband with attempting to blackmail her? A. No; I am not aware of that.

Q. Are you not aware that the New York "Times" has twice had occasion to investigate your blackmailing proclivities? A. Am I to answer that question?

MR. HUMMELL—Yes.

A. I am not aware of it.

Q. When for the second time became connected with the New York "Times" it was through the influence of John C. Reed? A. I presume so; the engagement was made by Mr. John C. Reed.

Q. And did Mr. John C. Reed also discharge you? A. He did not; I was never discharged.

Q. You positively swear that John C. Reed did not discharge you on the second occasion? A. Undoubtedly I do.

Q. And you are prepared to swear that Mr. John C. Reed did not discharge you on the second occasion? A. I am.

Q. Do you know the reason of the discontinuance of your services on the second occasion? A. I do not.

Q. Were you never given any reason? A. Never; I was not.

Q. And you never asked any? A. I did.

Q. Whom did you ask? A. Mr. Charles R. Miller and Mr. John C. Reed, managing editor of the New York "Times."

Q. Did you ask Mr. George Jones? A. I did not; I was never brought in contact with him.

Q. You did not ask Mr. George Jones? A. Being entirely independent of journalism, and having asked my chief editor and the managing editor and not getting any satisfaction, I did not think it was necessary to ask Mr. George Jones.

Q. Had you no reason for asking why your services were discontinued by the New York "Times" in 1878? A. I know they were not discontinued in 1878.

Q. You have testified that you were on the salary list of the New York "Times" from 1867 to 1878? A. Yes.

Q. I now ask you if you never inquired why your services were discontinued on the New York "Times" in 1878?

MR. HUMMELL—He has answered that.

MR. LOEWY—I want the witness's answers, and not counsel's.

A. Yes.

MR. HUMMELL—He has answered it twice.

MR. LOEWY—if you want to go on the stand be sworn.

MR. HUMMELL—I don't want to be sworn. The witness is able to take care of himself.

WITNESS—They were not discontinued by the New York "Times" in 1878.

Q. Did they cease? A. They ceased. That is another question.

Q. Have you ever inquired why they ceased? A. No.

Q. From anybody? A. Yes; I think I inquired from the managing editor at the period.

Q. What was his name at that time? A. I could settle that if my counsel would allow it.

Q. You are now under examination; please answer my questions. A. The managing editor of the "Times?"

Q. Yes. A. Mr. John Foord.

Q. You never inquired of Mr. John Foord? A. Yes.

Q. What answer did you receive? A. I did not make an exact inquiry of John Foord, because my services were not exactly discontinued.

Q. Please explain, Mr. Schwab. A. I will explain if my counsel will permit me.

Q. For the present I am putting my questions in the form that suits me, and if that form is improper your counsel can object to it and the Court will rule on it. A. I don't object to the propriety of the questions, but you don't know anything about this case; you will know more by and by.

Q. Did you ask Mr. Foord why your services ceased? A. I answer that I had no occasion to ask Mr. Foord because my services ceased of my own volition.

Q. And in no way by any reason of any intimation or request from the paper or any person connected with the paper?

A. No request was ever made by anybody for me to resign; I tendered my resignation to the New York "Times."

Q. No intimation was given—

A. Yes, information was given to me after a year or two that people connected with the paper were dissatisfied with me, and I resigned when I came back to New York on my return from Europe; I handed him my resignation and it was accepted by Mr. John C. Foord with thanks for my services, and then my services ended.

Q. Was no reason given to you for the dissatisfaction for which your services were ended on this paper?

Objected to on the ground that the testimony is that he had resigned. Objection afterward withdrawn.

A. Mr. Foord told me that on asking the people with whom he was brought in contact as to what the cause of the dissatisfaction was they were utterly unable to explain it, but he said there was an atmosphere of dissatisfaction and the people from whom he had asked an explanation were

unable to explain, but he felt that there was an atmosphere of dissatisfaction, and he could not say how much longer he could defend my position; whereupon I told him I would resign and I did so, and I have a letter of thanks for my services signed by his name, which I have kept; Mr. Foord is in town.

Q. Will you produce that letter of thanks? A. Certainly.

[Said letter is called for by Mr. Loewy.]

Q. You have never, from that time to this, been able to discover the source of that dissatisfaction? A. Never, sir.

Q. Have you made any attempts to discover it? A. Yes; I have made repeated attempts.

Q. In what direction were those efforts made? A. My chief editor and the manager and my associates.

Q. Will you name the associates? A. I can't name them; I applied to every person in the office with me for satisfaction, and I asked them in a casual way, and I got no explanation; and I asked my managing and chief editor; I did not feel at all obliged to ask any further; but I asked all with whom I was in connection in the office, and nobody seemed to know; the people outside seemed to know more about this case than I did.

Q. What was the nature of your employment with the "Mail and Express"? A. I wrote articles on the German opera.

Q. From when to when? A. From the opening of the present season until about two weeks and a half ago. I did the same last year in that way.

Q. You wrote musical criticisms upon the German opera during the last season and during the present season until two and a half weeks ago? A. Yes, the bulk of them—ninety-nine out of 100; there may have been one that I did not write.

Q. Did you do any other writing for the "Mail and Express"? A. No, sir.

Q. When did your journalistic labors on the "Town Topics" commence? A. About two and a half years ago, I think; I could not tell you exactly the date—one or two years and a half.

Q. And have they continued since? A. No, sir; I have traveled some; I was away, sometimes weeks.

Q. And they have continued except when you were away? A. No; also when I was in town.

Q. And when you were in town? A. Yes.

Q. How many articles did you write? A. I cannot answer that; a man who contributed to four or five papers and has written as much as I have, and has been connected with as many enterprises, can't remember all that. I can not calculate every line I have written during that time.

Q. You have given us only three papers so far? A. Yes, that is all.

Q. Can you remember any others? A. No, sir.

Q. Have you contributed to any others? A. No, sir.

Q. So the many papers are those three; the New York "Times," the "Mail and Express," and the "Town Topics"? A. Yes—I have told you the "Sun" also.

Q. During what period did you contribute to the New York "Sun"? A. On and off for the past two years.

Q. What has been the nature of your contributions for the New York "Sun"? A. Gossip, reminiscences, occasionally musical notices, and occasionally obituary notices.

Q. Was that confined to the last two and a half years? A. I am telling you approximately. It is possible I wrote an article for them more than three years ago, but I think I did not.

Q. Have you ever been on the salary list of the "Sun"? A. Never.

Q. Have you ever been on the salary list of any other paper except the New York "Times"? A. Yes, New York "Herald" 1867 and 1868, or 1866 and 1867.

Q. What was the cause of your departure from the salary list of the New York "Herald"? A. I think it was an unwillingness to settle in Richmond as correspondent of the New York "Herald" on a salary of \$15 a week; I think that was the cause; that was the only one I could ever find; it was a good many years ago.

Q. During what season did you manage Adelaide Neilson? A. I think it was up to 1879, the season up to her death.

Q. Have you been charged with blackmailing in connection with the Neilson affairs? A. Never.

Q. Are you about that? A. I am, sir; absolutely.

Q. By anybody connected with Adelaide Neilson? A. No human being ever accused me of blackmail and no one shall without I take such course as the law will allow, and everybody here will become aware of that.

Q. There was never any dissatisfaction with you rmanagement in connection with Adelaide Neilson.

Objected to as incompetent and on the ground that the defendant is not on trial for the mismanagement of Adelaide Neilson. Objection afterward withdrawn.

A. Not the slightest by the people concerned in it; probably rival actresses and actors may have been in it and jealous of her success.

Q. And that is all that came to your knowledge? A. Yes.

Q. When did you manage the Bernhardt season? A. I was simply acting manager for Mr. Foord; I did not claim to manage her season.

Q. That was during what period? A. I do not remember the period; 1881 and 1882, I think; it was her first season in this country.

Q. Was there any dissatisfaction with your management of the Sarah Bernhardt season? A. None that ever came to my ears.

Q. None on the part of Mr. Foord? A. None that ever reached my ears.

Q. Did you act for the whole season? A. No, sir, I did not.

Q. During what portion did you act? A. The first 70 or 80 nights.

Q. How long did the season continue? A. One hundred and twenty or 125 nights.

Q. So that you continued to act only about one-half the time. A. Yes, sir.

Q. What was the cause of your ceasing? A. In the city of St. Louis I asked for a week's leave of absence from Mr. Foord to go to New York to see a friend, and he refused it; and I said I would resign and go to New York, and he said he had no objection; and I resigned and came back to New York; he owed me then about six weeks' salary.

Q. That is the whole reason of your ceasing your connection with the Bernhardt season? A. Yes, sir; that is the only reason I know of.

Q. During what season did you manage Mrs. Langtry?

A. I was the acting manager of Mrs. Langtry during her first season here.

Q. For whom? A. For Mrs. Langtry personally.

Q. Was there no other manager of Mrs. Langtry known except Frederick A. Schwab? A. Mr. Henry E. Abbey was manager for Mrs. Langtry's season, and Mr. F. A. Schwab was the acting manager for Mrs. Langtry.

Q. When was it? A. From the first week until the end of the season.

Q. There was no dissatisfaction with you then or about that management? A. Not to my knowledge.

Q. You had nothing to do with Mrs. Langtry's affairs since that time? A. Certainly not.

Q. That was during what years? A. I cannot give the dates.

Q. What year was it? A. It was her first season in this country and I cannot give you the dates.

Q. Was it before or after the Bernhardt season? A. They were after the Bernhardt season.

Q. Your relations were not particularly pleasant with Mr. Abbey then? A. He has not been particularly fond of me.

Q. He has not been particularly fond of you since 1881?

Objected to on the ground that it is not pertinent to the issue.

Q. You have not been on the best of terms with Mr. Henry E. Abbey since 1881?

Objected to on the ground that it is not pertinent to this issue.

Q. When did you manage the Von Bülow season? A. That begins on the 1st of April next; you can't ask me any questions about that yet.

Q. So you have not managed that yet? A. No; you can't ask me any questions about that yet.

Q. For whom are you managing that season? A. For Mr. Edwin C. Stanton, of the Metropolitan Opera House.

Q. During what season did you manage the Campanini concerts? A. I am managing it still.

Q. When did your management of the Campanini concerts begin? A. One year ago last October—November; November I think.

Q. And will continue until when? A. Mr. Campanini sent me a little money this morning, and so he is not dissatisfied.

Q. I am not asking you that. A. I mention that as a reasonable evidence that he is reasonably satisfied.

Q. When does that season cease? A. It goes on now.

Q. And up to what time will the Campanini season last? A. I can't tell you that; he seemed to be perfectly well satisfied, as appears from this receipt of money, making contracts, &c.

Q. During what period did you manage the Kellogg concerts? A. Ten weeks just preceding the opening of the Metropolitan Opera House.

Q. Was there any dissatisfaction on the part of Mrs. Kellogg or the people connected with the Metropolitan Opera House? A. None whatever; none that I know of; I have never heard of it.

Q. During what period did you manage the Theodore Thomas concerts? A. Since April of last year; they are in progress now, and I have the management of them until the 5th of April.

Q. During what season did you manage the Seidl concerts? A. During last season.

Q. They commenced when and ended when? A. It was after the German Opera of last year; the spring of last year, 1888; there were only a few concerts; there were only three concerts.

Q. Was there no dissatisfaction with them on the part of anybody connected with that matter? No, sir; none that I know of.

Q. Now we have gone through all the different enterprises that you have been connected with, have we? A. No, sir; I beg pardon, I mentioned the Rosenthal concerts with Mr. Stanton.

Q. When were they, during what period? Up to what time did you manage the Rosenthal concerts? A. Up to until they passed from Mr. Stanton's hands, two months ago.

Q. Do you know the cause of their passing out of Mr. Stanton's hands? A. Mr. Stanton got tired of the management of them and sold them out, I presume, to Mr. Charles Trebar.

Q. You were connected for a while with the May Festival in 1882? A. Yes, sir; exactly so.

Q. Do you recollect when your contract with that festival association began? A. I should say four or five months before the festival began.

Q. Was it not before that? A. I don't think so.

Q. You were in Europe when they began? A. Yes.

Q. Was not that more than four or five months? A. I can't recollect.

Q. Was it not eight or nine months? A. I cannot tell; it may have been.

Q. Did you have anything to do with the festival during the week that the festival continued at the armory? A. No; I was not consulted during the festival week.

Q. Were not your active services dispensed with during some period before the actual opening of the season? A. No, sir, they were not; my services were not required beyond the preliminary preparations for the festival.

Q. Did your services continue after the preliminary preparations for the festival? A. I received a fixed sum; there was no question of salary.

Q. Is it not a fact that you were bodily ejected from the Seventh Regiment Armory during the festival? A. That is a lie!

Q. You are positive of that? A. That is a lie!

Q. You were never bodily ejected from that armory during the festival? A. No, sir; that is a lie! nor at any time.

Q. Did you ever attempt to force yourself into the presence of Mrs. Materna during that festival? A. I asked to see Mrs. Materna when she was in her dressing room, and was refused admission.

Q. Were you not bodily ejected then? A. No, sir.

Q. Do you recollect why you were not admitted to Mrs. Materna's dressing room? A. I recollect the reason which one of the members of the committee gave.

Q. Let me know who was the committee man? A. Mr. John D. Elwell, of Brooklyn.

Q. What reason did Elwell give for refusing to admit you? A. They were extremely angry because, after the festival finished, Mrs. Materna proposed to give supplementary concerts, and I was to be her agent.

Q. Were you in the employ of Mrs. Materna after the con-

certs? A. I received some percentage on five or six of her concerts that she gave.

Q. Were you in her employ during the continuance of the festival? A. I received a percentage on her earnings after the close of the concerts.

Q. Were you in the employ of Mrs. Materna after the close of the Musical Festival in the Seventh Regiment Armory, in 1882? A. I received a percentage on the earnings of Mrs. Materna's concert, after the close of the Musical Festival.

Q. Did you not receive a percentage of Mrs. Materna's salary for the services she rendered in the Seventh Regiment entertainment? A. No, sir, not one dime or ticket of admission, not directly or indirectly.

Q. Neither from Mrs. Materna nor Mr. Schmey? A. Not from any human being; I swear to it; not even a ticket to the musical entertainment there; it is Mr. Schmey; allow me to correct you.

Q. You were sent by the Musical Festival Association to engage artists for the May Festival of 1882? A. Yes, sir; two or three artists.

Q. The two or three that were engaged by you were Mrs. Materna and Mr. Candidus; was there anybody else? A. I don't know; there were a good many artists; I was not sent to engage them.

Q. A good many that you were sent to engage? A. I was not sent to engage Mr. Candidus.

Q. Did you engage anybody while you were in Europe? A. Yes, I did; I engaged, through Mr. Schmey, Mrs. Materna.

Q. Anybody else? A. No.

Q. When was the contract under which you got a percentage of Mrs. Materna's earnings in 1882 made and where was it made? A. There was no contract that I remember, but there was an understanding made at some period long after the engagement was made in Vienna; in fact, the arrangement was with Mrs. Materna after I got to New York.

Q. It was made through Mr. Thomas? A. It may have been made through him, but I may have written the cables—but I forgot.

Q. Is it not a fact that the engagement with Mrs. Materna was made through Mr. Thomas? A. It was after the Musical Festival, for which Mrs. Materna's engagement was made.

Q. Of which you received a portion of her earnings? A. I don't understand that in that way; it was with Mr. Schmey, if I recollect right; I forget about that, whether it was made by him or through the festival committee.

Q. Is it not a fact that your engagement with Mrs. Materna was after the Musical Festival in 1882 was in progress? A. I had no understanding with her at all; my understanding was with Mr. Schmey.

Q. Then your understanding was through Mr. Schmey? A. Long after the engagement of Mrs. Materna with the Musical Festival had been consummated.

Q. Do you mean to say that your understanding with Mr. Schmey was made after the Musical Festival had terminated? A. No; long after Mrs. Materna's engagement had been consummated; long after the engagement with Mrs. Materna for the Musical Festival had been consummated.

Q. But it was before the Musical Festival had been opened, was it not? A. Yes, sir.

Q. Was not that one of the reasons for Mr. John D. Elwell's dissatisfaction? A. That was the only reason that I could get at; I understood that was the only reason.

Q. Was there not a charge made rather more broadly than that? A. Not in my hearing.

Q. Was it not stated that while you were in the employ of the Musical Association and while receiving their pay, you at the same time received from singers who had been employed either through or by you? A. I think they were very angry at what I had done with Mrs. Materna after the festival was ended, but I received no pay from Mrs. Materna nor any person while the Musical Festival was in progress.

Q. Was it not stated that while you were in the employ of the Musical Association you were receiving pay and that at the same time you were receiving pay from singers who had been employed through you or by you—was it not stated by members of the Musical Festival, by Mr. Schwab's employers?

Objected to on the ground that it is assuming that Mr. Schwab knows, and he must be asked first whether there was such a statement.

Q. Were you not forbidden from taking any part in the preparations for the management of the musical festival in 1882 several weeks before the opening of the festival? A. I really forget the details; I really forget the details of it.

Q. It is a fact that you were forbidden to take any active part in the management of that festival before its opening? A. I really forget that.

Q. You forgot that too? A. It is absolutely blank.

Q. You forgot for the reason of any orders that you were given? A. I remember that Mr. Elwell was very angry, but I don't know whether it was any dissatisfaction with me.

Q. Was it not because he believed you were dishonest? A. If that had been formulated in any way by any human being on God's earth I would have had the law on him if it took 10 years!

Q. Was not that charged on you by Mr. Elwell? A. No, sir, never; I say absolutely never!

Q. It was not? A. No, sir, and never will be; never, not by him or anyone else.

Q. Was not the charge made that while you were in the pay of the association you had contracted to receive percentages on the earnings of the employees of the association? A. Never! It was never in my hearing.

Q. In connection with Mrs. Materna? A. Never; not with Mrs. Materna nor any enterprise with which I was ever connected, and I can bring witnesses to prove it.

Q. You mean to say that you were never charged with blackmailing Mrs. Materna? A. Never; never until this filthy accusation was made against me.

Q. Never in connection with Mrs. Materna? A. Never until this filthy accusation was made by mouths and pens more filthy still.

Q. Do you know Mr. Maurice Grau? A. I do.

Q. Did you have any difficulty with him? A. I may have had some personal quarrel with him, but I have forgotten.

Q. Was not that personal quarrel based on the management of some business affairs that he was interested in? A. What affairs was he interested in?

Q. Theatrical business affairs. A. What affairs was he interested in?

Q. I am asking you. A. I can recollect no affairs that

Mr. Maurice Grau was interested in with me and I know of none.

Q. Do you recollect the season of concerts given at the Metropolitan Opera House in the spring of 1884 in which Mrs. Materna and Mr. Winkelmann and Mr. Scarria were? A. Yes, sir; I recollect such a season.

Q. Do you recollect having any difficulty with relation to alleged writings of yours in reference to those concerts? A. No, sir.

Q. With reference to these concerts? A. I do not.

Q. Did you ever state to any person before these concerts had taken place that your articles on the subject matter of those concerts had already been written and that your mind as to them had already been made up, or any words to that effect? A. No, sir.

Q. Never did? A. No, sir.

Q. Did you ask of anybody either directly or indirectly any money to influence the character of the reports that you would write concerning those concerts? A. No, sir; not to any human being from the day of my birth, or insinuate such thing.

Q. Not in reference to those concerts? A. No, sir, nor anything else; make it cover the whole ground from the day of my birth; make it cover from 1884 up to the present time.

Q. You never told any person that your articles as to the performances of the concerts that had not taken place were already written? A. No, sir; never!

Adjourned to Wednesday, March 6, 1889, at 3 P.M.

Washington, D. C., Correspondence.

MARCH 4, 1889.

DESPITE the rain which fell steadily throughout the day and evening a large audience attended the second concert of the Choral Society, Wednesday, 27th. The chief interest in the program lay in the cantata "Callirhoe," by Dr. J. F. Bridge, this being its first performance in America. The work occupies one hour and fifteen minutes in its performance and is not made for an intermission in the interest in the story or the music allowed to flag. The music is very dramatic Wagnerian in tendency and tuneful. The choruses were rendered with spirit and that carefulness in shading that characterizes the work of the society. The soloists were all new to Washington. Mrs. Lawson, of Cincinnati, whose beautiful face and charming manner made her a favorite before a note was sung, delighted all with her clear, full voice and faultless intonation. Miss Edmonds, of Boston, had the least to do, but gave the part of the priestess with dignity and expression—a more beautiful contralto voice has not been heard here in many a day. Mr. George Parker, though not in best voice, sang with the expression and intelligence expected of the true artist that he is. In the duet with Miss Edmonds he was especially pleasing. In the absence of an orchestra nothing could have been better than Dr. Walter's organ accompaniment. The program in full is appended:

"Callirhoe," a cantata. John Frederick Bridge Soloists and Chorus.

"Blind Mother's Song," from "La Giacinda" Poncielli

Miss Edmonds.

"Love's Sunshine," Jules Jordan

"Stay by and Sing,"

"If on the Meads" Mr. Parker.

"The Maids of Cadiz" Delibes

"Thou Brilliant Bird" David

Three Tuscan folk songs. Mrs. Lawson.

Miss Edmonds and Mr. Parker.

"Chorus of Bacchantes" Gounod

Choral Society.

Mr. H. C. Sherman, the director of the Choral Society, received the degree of Musical Doctor at the centennial of Georgetown University, two weeks ago. Mr. Anton Gloetzer was honored in the same way.

Mrs. Lawson, assisted by Mr. Henry Xander, gave a song recital at the University of Virginia, Friday night. The students gave her a warm welcome with wild delight and in return for her efforts she was rewarded with numerous bouquets of the flowers of the season. There were both to be given, and numerous "standing room only" if she would return the following week.

Mr. Leo Wheat, the Virginia "hoboholic" as he has been dubbed by the local papers, gave a piano and organ recital at the Congregational Church, Saturday afternoon, Mr. Paul Miersch assisting.

Detroit Correspondence.

FEBRUARY 27, 1889.

S. T. JOHN'S CHURCH CHOIR, twenty-five voices, assisted by the Euterpe Ladies' Quartet and Miss Emily Gilmore, pianist, gave an excellent entertainment in the parish building last Thursday evening. The large hall was well filled and the audience was enthusiastic in expressions of pleasure. The program was well selected and the work throughout deserving of high praise. Solo numbers were contributed by Miss Stoddard, Mrs. Remick and Misses De Sale and King in a manner to call forth hearty applause. Miss Gilmore's piano solo was well received. The Euterpe Quartet gave two numbers.

The Chorus of Our Fathers full to overflow last evening. The occasion was the seventh concert of the Philharmonic Club. The star of the evening was the pianist, Teresa Carreño. The club played Joseph Haydn's quartet in D major, op. 64, No. 5, in an artistic manner, and won warm manifestations of appreciation on the part of the audience. A trio from Beethoven, for violin, viola and 'cello was played by Misses Yunck, Volk, and Metzloff, in such a manner as to win a recall. Mrs. Carreño played a group comprising three numbers, a nocturne in F major, op. 15, by Chopin; a staccato caprice, by Vogrich, and the Grand Polonaise in E major, by Liszt. The first showed delicacy and feeling, the second brilliant execution, and the last all the qualities combined which make the artist. At the conclusion of her work the applause which followed assumed the proportions of an ovation.

The Detroit Musical Society are making great preparations for a grand concert, to be given early in May. The chorus will be enlarged to three hundred and four hundred voices. Gilmore's Band has been engaged for the occasion. The soloists who will appear in addition to the hand are Campini, Del Puerto and Myron W. Whiting, Helen Dudley Campbell, Clementine de Vere, Blanche Stone-Barton and others. We look forward to this event as the greatest musical festival ever held in Detroit.

—Miss Madge Wickham, the young violinist, was married Monday evening at Delmonico's to an English gentleman, Mr. Thomas H. Watson. She will not be heard again professionally. The happy couple sail for Europe next Saturday on the Fulda.

—The week at the German Opera has brought forth no novelties, "Il Trovatore" being repeated last Wednesday night; Friday, "Tannhäuser," and at the Saturday matinée "Aida" was sung. This week the first serial performance was "The Ring of the Nibelungen," ushered in on Monday night with the "Rheingold"; last night "Die Walküre"; "Siegfried" will be given next Friday evening, and "Die Götterdämmerung" next Monday evening. In this first series of representations Lilli Lehmann-Kalisch impersonates "Brünnhilde," and Monday night Miss Bettina appeared as "Freya," which was her last appearance, as her contract has expired, and she sailed for Bremen to-day. In the second set of "Nibelungen" performances, to be respectively given March 15, 18, 20 and 22, Lilli Lehmann-Kalisch will alternate with Mrs. Moran-Olden, singing "Sieglind" to the latter's "Brünnhilde" in "Walküre." Miss Meisslinger, who was a member of the Metropolitan Company last season, will sing "Freya" and "Gutrune." At the Saturday matinée "La Juive" will be repeated.

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NEW YORK, WEDNESDAY, MARCH 6, 1889.

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BOLLMAN BROTHERS COMPANY, of Kansas City, write among other things: "We are very much pleased to have THE MUSICAL COURIER in our office at all times." There are a great number of just such houses as the Bollman Brothers Company who feel the same way.

M R. O. A. KIMBALL, of the Emerson Piano Company, of Boston, left by the steamer of last Saturday for Galveston, Tex., for a business trip through that State. Mr. P. H. Powers, of the same company, will soon leave for Georgia, and may visit Southern California for health and recreation.

THE first installment of the stenographic minutes of the cross-examination of Frederick G. Schwab, who has instituted a case of libel against THE MUSICAL COURIER, will be found in our musical department today. It is rather interesting reading, and requires no comment, and, compared with another report, published in another music trade paper last Saturday, is conclusive evidence that the editor of that paper has suffered from serious inroads upon his convenient memory, and is on the eve of a severe attack of paresis, if he is not already in a rather advanced stage of that malady.

WE were amused recently while talking with a certain piano manufacturer and having occasion, while in his office, to refer to a copy of THE MUSICAL COURIER, to see him get his back file from a closet, the key of which he carried in his pocket. On asking him why he kept his trade papers under lock and key he replied that he never allowed his clerks to read them.

Now, there were four men at work in that office, and of these three were regular subscribers to THE MUSICAL

COURIER, which is sent weekly to their house addresses. Of course we said nothing, but we could not help thinking what a narrow minded policy it is to try to keep your own employés in darkness about the affairs of the trade.

And how futile an attempt, too, because every man, young and old, in the business, will read the trade papers, if he is so inclined, and every man who is ambitious to succeed, who wants to broaden, to deepen his knowledge of the industry from which he gains his livelihood, is a subscriber for THE MUSICAL COURIER.

A NEW STOCK COMPANY.

A COMBINATION has been organized, on a basis similar to those recently formed in the piano business, for the establishment of a stock company to conduct a piano and organ business in Kansas City. The firms in this new combination are Messrs. Sohmer & Co., Hallett & Cumston and the New England Piano Company and O. H. Guffin, the Kansas City dealer, who will be manager.

Why not do the same thing in the case of Ramsdell, the Hallett & Cumston agent in Philadelphia? Form a similar stock company, give him the Sohmer piano as his leader, with the two other pianos to follow, and as his location is A No. 1, and as he is capable and honest and knows the Philadelphia trade thoroughly, under his management the stock concern would prosper.

The stock company plan is coming into favor in a most marked manner, and the future will show more of these combinations, which will alter the whole character and style of conducting the piano and organ business.

SOME IMPORTANT CHANCES.

SEVERAL changes of importance to the retail piano business in New York and affecting somewhat this State and some adjoining ones, have occurred during the last few days.

The most notable is the engagement of Mr. Ferdinand Meyer by Messrs. William Knabe & Co. to succeed the late Mr. Herman Keidel. Mr. Meyer has been with the Weber concern for 20 years, in which time he has served them in various capacities; as a retail salesman, as a trustee of the Weber estate, as manager of the New York business, as manager of the Chicago branch, &c. Probably no one engaged in the piano business as an employé is better, more widely and more favorably known than Mr. Meyer. In his new position, controlling as he does not only the Knabe interest in New York city, but also in the State of New York, parts of Pennsylvania and New Jersey and throughout New England, he will undoubtedly be a force to be feared and respected by all.

Mr. Albert Holden, for many years in charge of the piano department of Messrs. C. H. Ditson & Co., will have charge of the new temporary warerooms of the B. Shoninger Company, and is already on the lookout for more spacious quarters into which the firm may move in the fall. We also understand that Mr. Seymour Rosenberg, of New Haven, will be employed at the Shoninger New York branch.

Mr. Louis Dressler, now with the New York house of Knabe, will take Mr. Holden's place at Ditson's.

The change of Mr. Wm. B. Leigh from Decker Brothers to the new warerooms of Messrs. J. & C. Fischer, in the "Judge" building, was noted in our issue of last week.

The rumors in circulation as to the opening of New York retail warerooms by Messrs. Conover Brothers, W. W. Kimball & Co., of Chicago; A. B. Chase Company, of Norwalk, Ohio, and the Vose & Sons Company and S. G. Chickering & Co., of Boston, are, to say the least, premature. Due notice will be given of all new piano enterprises in this city in the columns of THE MUSICAL COURIER.

It is also reported that S. T. Gordon & Son will remove from their old stand at 13 East Fourteenth-st. to Fifth-ave., between Sixteenth and Seventeenth streets. Should this prove to be true, Gordon will have the only sheet music and musical merchandise house on the avenue, Messrs. Novello, Ewer & Co., having abandoned

their store there some months ago for their new location on Seventeenth-st.

We are authorized to state that Messrs. Wm. Knabe & Co. have not yet secured warerooms to which they will move when their present building shall be demolished on May 1. Mr. Meyer, who began his duties on Monday last, is now searching for a suitable location and we presume he will succeed in finding one on Fifth, now known as Piano Avenue.

These recent changes among retail salesmen have set the large retailers to scouring the country for desirable men to fill vacant and necessary new positions. We should not be surprised to see many new faces in New York warerooms and we already know of many excellent openings for capable, experienced men.

TRUE.

WE have spent nearly three weeks on a Western trip via the Lake route to Chicago, and visited nearly every musical establishment, and, with a few exceptions, nowhere could we find or see a music trade paper, except THE MUSICAL COURIER. Here and there we saw some papers, most of them with the wrappers not removed, and these were old numbers. Of certain papers we did not see a single copy on the whole trip, —especially two music trade papers do we refer to,—not a single copy. Think of it.

The dealers, and especially the manufacturers, we met are outspoken on this subject of music trade journalism and the dense ignorance of the men conducting the papers. It is now fully known that, with exception of the men who edit this paper, there is not one editor of a music trade paper in this country who has any knowledge of the construction or tone of any musical instrument.

This condition of things has now become a feature of music trade journalism, affecting trade interests more deeply than many people have any idea of. Many dealers do not care or propose to have the instruments they sell described and puffed in papers whose editors make the goods appear ridiculous, although unconscious of it. Many dealers absolutely refuse to believe what these editors print on the subject of pianos and organs. Many dealers have told us that they prefer to have the money spent in this manner by manufacturers deducted from the wholesale price of the instruments and thereby give them (the dealers) the advantage in the place of supporting a set of incompetent men who injure the whole music trade by publishing periodical nonsense about musical instruments. All this is true and absolutely true.

The Trade.

—J. E. Jenkins, of J. W. Jenkins & Son, Kansas City, is in town.

—Mr. Emil Wulschner, of Indianapolis, called at this office last week.

—Mr. S. Christie has abandoned his attempt to manufacture pianos in Brooklyn.

—The Haines Brothers piano is now handled in Pittsburgh by the new firm of McMurray & Eccles.

—Messrs. Julius Bauer & Co., of Chicago, have added a case shop to their new piano factory.

—Mr. Ferdinand Meyer, who took charge of the New York wareroom of Wm. Knabe & Co. on Monday morning, started in early that day and sold his first Knabe piano—a Knabe baby grand.

—Mr. Otto Sutro, of Baltimore, entertained the Mississippi delegation in Congress at his home in Baltimore, Saturday week ago. Mrs. Sutro is a daughter of the late Chief Justice Handy, of Mississippi.

—Mr. John F. Summers, formerly of Joliet, Ill., and lately of Chickering & Sons, New York, where he had some misunderstanding with Mr. Gildemeester, has opened a retail piano store on Third-ave.

—Among the Eastern visitors in Chicago last week were W. E. Wheelock, A. C. James, Henry Behning, Sr., R. W. Cross, Frank H. King, Mr. Mason, of the Sterling Company, and Charles Bourne, of Wm. Bourne & Son, Boston.

—R. S. Howard, formerly with Hallett & Cumston, has joined a company that controls a disinfecting patent. Mr. Howard will act as secretary. He is out of the piano business altogether, as the new business will take up all his time.

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CHICAGO.

A General Review of the Situation.

TO crowd the investigation and study of the piano and organ trade of Chicago into one week's time; to visit all the firms engaged in the business and to inspect all the factories or their products within the limits of one week is an experiment that must be tried practically to be properly appreciated. As it is in many other industrial lines, Chicago has become the great distributing point into which thousands of pianos and organs are shipped, and from which these numerous instruments and those manufactured in the city are dispatched from retail and wholesale houses, not only throughout the Mississippi basin, but into other States and Territories where the energetic firms of that tremendously active city have made business connections.

According to the estimates of one of the best posted men in the trade, there are now centring in Chicago about 50 railroad lines, which offer facilities for the shipment of goods that are surpassed by no other city in the Union. By these means a constant supply of pianos and organs fills the steady demand for goods and makes it possible for the Chicago houses to supply their agents with much greater dispatch than is exhibited in the Eastern cities.

The condition of affairs is such that the Chicago firms must keep on hand ready for shipment a larger stock of completed instruments than can be found in any other city in the Union. The small dealers and agents that depend upon Chicago houses for their supply, and that order goods in small quantities, must have them as soon as possible after ordering; they cannot be put off, as the Chicago firms are frequently put off by Eastern manufacturers, but orders from them must be filled without delay in order not to jeopardize the individual sale of instruments.

It is for these reasons that both the dealers and the Chicago manufacturers, but especially the former, occupy enormous warehouses in which boxed organs and often boxed pianos are kept in readiness for shipment to fill orders.

Manufacture of Reed Organs.

As an organ manufacturing centre Chicago is now recognized beyond cavil as the chief seat of the production of these instruments. There they are, in many cases, turning out organs *en masse* and shipping them, as we behold it, in carloads, unboxed in freight cars to all parts of the country, where a new demand for organs has been created by active dealers.

These unboxed organs are fastened to the floor of the freight car with strips; excelsior packing is placed between to prevent contact: from 34 to 40 organs constitute the capacity of these cars, and the saving on boxes and labor cover the freight in most instances. Unboxed organs are on the freight tariff list.

It is always problematical to give the result of an estimate of the number of organs made, especially in a centre where the interest is comparatively young. The estimate of about 30,000 organs for 1889 is to be credited to the city of Chicago. Taking in addition the other reed organ factories west of the Alleghenies, we estimate the Western output at about 50,000 organs for this year. This we believe to be a liberal estimate and yet within the probabilities for 1889.

The manufacturers of these organs in Chicago are the Story & Clark Organ Company, the W. W. Kimball

Company, Tryber & Sweetland, Newman Brothers, George P. Bent and the Chicago Cottage Organ Company, the latter a concern that is making a low priced instrument besides engaging in stencil operations.

Story & Clark have, since the addition to their new factory, one of the most complete organ factories in the West. Their case work is designed by an architect, the result of whose original conceptions in this line will soon be placed before the trade. As it is not the scope or intention of this article to indulge in the commonplace piffery usually printed when a trade editor visits a manufacturing centre, we simply intend to publish a series of mere fugitive opinions of the various houses and shall not therefore enter into the details of the Story & Clark Company or any other in this article unless it be in the shape of comments upon practices in the Chicago trade which cannot receive approval from THE MUSICAL COURIER.

The Story & Clark Company are bending all their energy in the direction of the manufacture of high grade reed organs only. As said above, their new styles of cases and other improvements in the musical feature of their instruments will attract universal attention in the trade.

There is no doubt that the output of organs by the Kimball Company continues as large as in former years. Indeed, with this company, we may say that they have reached what is called "a fine point" in reed organ making, and the innumerable agents of this house cannot complain that their orders are not rapidly filled.

Tryber & Sweetland manufacture the Lakeside organ; are doing an excellent trade, keeping Mr. Sweetland on the road constantly. The introduction to their new catalogue contains a paragraph that we think should be reproduced, and which says:

"We have not, as is done by many, made a practice of calling attention to points that are incorporated in all good organs, with a view of leading the public to believe that we were the only manufacturers who were using such devices. And we have never thought it necessary to use any wind in our advertising, as we have found that good organs would 'do their own blowing' (with a little assistance)."

In fact there are no false claims made by these Chicago houses, who seem to be intent upon developing their various enterprises without stooping to many of the "tricks of the trade" that are indulged by less busy firms.

Newman Brothers will in the spring begin the erection of a large organ factory which will enable them to more than quadruple their present output. The firm are very much gratified with the success their organs have made through the Eastern, Middle and Southern States under the management of Mr. Haynes, whose office is at 24 Union-sq., this city. Mr. Haynes has undoubtedly been placing large numbers of Newman organs in the section under his control.

Geo. P. Bent is doing a large business in his organs, known as Crown organs. Although a young man, yet he has been in business in Chicago for a long time, and his name has become thoroughly familiarized to the Western piano and organ trade. Mr. Bent has his business in fine shape and is making money rapidly.

Altogether the manufacturers of reed organs in Chicago manifested a buoyant and sanguine spirit in discussing the future of their trade.

Manufacture of Pianos.

Only a few years ago the manufacture of pianos in the city of Chicago was represented by a few small firms that here and there produced an instrument; to-day the following houses are engaged in the manufacture of these instruments: The W. W. Kimball Company, C. A. Smith & Co., Julius Bauer & Co., Wm. H. Bush & Co. and C. A. Gerold. The Brown-Dinsmore Company will begin to manufacture next month.

Several of the dealers have also been engaged in temporary experiments, making pianos occasionally and getting a deeper insight into the mysteries of the business, if they can be called mysteries.

THE W. W. KIMBALL COMPANY.

Nothing impressed us more during our Western trip than the dimensions, the capacity and the great facilities

for the manufacture of pianos and organs shown in the factories of the W. W. Kimball Company.

These consist of two enormous structures, the one for the manufacture of organs having 12 rooms, 80 feet square each; the other, adjoining the former having 15 rooms of 80 feet square each, being devoted to the manufacture of pianos. These dimensions, when compared with most factories in the same line, give an idea of the facilities of the house.

The Kimball pianos now produced average in shipment 30 per week, which number will in 60 days be increased to 45 a week, and preparations are in progress to make the output 80 a week within the year.

After a thorough examination of the plant it appears to us that some of our Eastern piano manufacturers would find it to their interest to begin to realize that the Kimball piano is about to become a most important factor in the piano interest and trade of this country. The tremendous energy of the Kimball Company and their extensive connections are also elements that must enter into future calculations in the piano trade.

We know of murmurs that are heard in certain trade circles where the price of the Kimball pianos are looked upon as menacing and where the mode of business of the company finds no approval, all of which cannot be helped or prevented.

What we do know is that the Kimball Company has gone into piano manufacturing in dead earnest and with the evident determination to sell the goods in large quantities.

Characteristics of Chicago Pianos.

The same tendency seems to have been followed by the Chicago piano manufacturers in the style of the case work and the materials and kinds of woods used, with the exception of the Kimball Company, who are using large quantities of Arkansas gumwood, sometimes known as satin walnut, which takes the most beautiful finish and makes a great showing.

W. H. Bush & Co., Julius Bauer & Co. and C. A. Smith & Co. follow the usual Eastern tendency, and variously use for case work and finishing maple, American and French walnuts and the lighter woods. The cases are not elaborate, but have the appearance of great solidity. All of them are made in Chicago, and Eastern case makers have had very little chance for natural and commercial reasons to do any business there.

All the hardware comes from the East—in fact, nearly all the material. Eastern iron plates are also used, although some of the firms have their plates cast in the city. The actions are all Eastern actions, New York supplying the greatest number.

It is muttered about in the trade that the Newell concern, which is making reeds and reed boards, will sooner or later, if not sooner, go into the manufacture of piano actions.

The tone of the Chicago pianos is voluminous, and with a few exceptions somewhat crude. The manufacturers are just now about reaching that stage of experience which enables them to develop the musical qualities of their instruments and which will, without any question, make them important competitors of the great majority of the Eastern pianos. C. A. Gerold makes a unique piano that has a great future.

Future of the Industry.

For many reasons which will be discerned by those who read this article, we would suggest to our friends and Eastern piano manufacturers more frequent visits to the city of Chicago and a closer examination of the conditions of piano manufacture and the future of that industry in the great Western trade mart.

They would not only discover curious phenomena, but would learn many things that could be used or applied right here in the East. For the selection of the raw material, the great material that goes into the manufacture of pianos, viz., lumber, for handling and storing it, &c., Chicago offers facilities for piano manufacturers, especially in the department of case making, far surpassing that of any other point.

Varnish firms are also right on the spot, or close by,

and there doesn't seem to be the slightest difficulty in securing workmen or help in the piano factories. For each department a thoroughly experienced mechanic is engaged, and it is left to him, not only to collect his assistants and help, but he is given *carte blanche* for the selection and the education of apprentices in the factory and in looking at the young boys and young men in the Chicago piano factories and studying their faces and action, we do not hesitate to state that they are going to have, in the course of a few years, as bright and intelligent a set of piano workmen as any city on the globe.

The people in the West are not slow in recognizing merit and industrial energy, and they are going to buy just as readily the pianos marked "Chicago" as Eastern people buy Grand Rapids furniture, and why shouldn't they?

It must also be admitted by everyone who has studied this question that there is nothing slow about Chicago manufacturers, and that given the facilities for the manufacture of pianos and the capital which is always at the disposal of piano manufacturers, together with energy and originality and the difference in the cost of production and freights, and there is no reason why the Chicago made piano cannot and will not take the place of many of the Eastern pianos made by slow going houses, who can hardly be made to believe that the situation is worthy of study and investigation.

Branch Houses.

Haines Brothers, Wm. E. Wheelock & Co., the B. Shoninger Company, of New Haven, F. G. Smith, the Bradbury man, and, of course, the Weber house and Mason & Hamlin constitute the Chicago branches of Eastern houses. The Estey piano is controlled by the firm of Estey & Camp, who in turn control hundreds of agencies throughout the West.

In these branch houses large and well selected stocks of pianos are kept on hand, especially during the busy season, and there seems to be such a disposition to intrust all the affairs of the branch houses to the managers resident in Chicago that the visits of the proprietors of the Eastern houses are limited to three or four a year; and from observation we are compelled to state that those firms who have branch houses in Chicago must be congratulated for their selection of managers, for all the gentlemen having in charge the Chicago branches are trustworthy, competent and energetic, and seem to be working as if they were the sole proprietors.

They make many business trips through the Western States and into the Territories, and open up connections which would be more difficult of access from the New York or Boston headquarters.

Judging from the success of these branch houses, and for the reason that there are constant causes for disagreement between agent and manufacturers, we believe that the system of branch houses will be developed, and that the future will see more of these establishments in that city.

The difficulty lies in the scarcity of good men to whom to entrust the management of large branch houses.

The Dealers and Agents.

With the exception of about half a dozen firms manufacturing pianos in the East—and we refer to everything east of Ohio when we speak of the East—all are represented by dealers and agents in Chicago. To recapitulate is a somewhat arduous task, especially as we write from memory; but, as a matter of record, we may as well publish the list showing how the representation stands at the present day. This excludes the branch houses mentioned above who carry their own lines:

Estey & Camp...	Decker Brothers.
	Estey.
	Hallet & Davis.
W. W. Kimball Company...	Emerson.
	Kimball.
	Hale.
	Sohmer.
Sieger & Co...	Sterling.
	Krakauer.
Horace Branch...	Steck.
	Harrington.
	Boardman & Gray.

J. O. Twichell.	Briggs.
	Chickering.
	Kurtzmann.
E. G. Newell & Co.	Colby.
	Schubert.
	Boston.
	Baus.
	Behning.
H. A. Rintelman.	Behr.
	Bourne.
	Peek.
Chicago Music Company.	Miller.
	Sultz & Bauer.
Root & Sons Music Company.	Hazelton.
	Hardman.
	Everett.
A. Hinckley.	Wegman.
	Steinway.
Lyon & Healy.	Fischer.
	Pease.
Reed & Sons.	Knabe.
	James & Holmstrom.
	Hallett & Cumston.
	Lindemann.
Henry Detmer.	Starr.
	Newby & Evans.
Adam Schaff.	Vose.
	Decker & Son.
	Chase Brothers.
R. H. Day & Co.	A. B. Chase.
	Kroeger.
John Bryant.	Kranich & Bach.
John M. Smyth.	Connor.
Alex. H. Revell & Co.	Conover.

While the friction caused by keen competition makes it excessively difficult to get the usual percentage of profit on the instruments, it seems that the better class of pianos whose reputation has been established, and which have been handled so that their local history has not been tarnished, are in many cases sold at figures that are not only profitable but that aid in sustaining the reputation of the instruments. It pays a house to handle the better class of instruments in Chicago. But back of this reputation there must be business circumspection, and, chief of all, expert salesmanship.

The expert retail piano salesman, who combines with a knowledge of the business judgment of human nature, honesty and the ability to get high prices will find Chicago firms the first and most grateful to recognize his abilities.

Large stocks of pianos are kept on hand in most instances, but there is a great complaint regarding the manner in which pianos are shipped from the East.

We have frequently alluded in these columns to the fact that piano manufacturers do not manufacture pianos for stock purposes. In most cases they are manufactured to fill orders, to fill retail warerooms of their own, to finish up certain styles, or, as a last resort, to have a few pianos to show in case of a call; but pianos are not as a rule manufactured here on speculation. We have frequently advised firms to manufacture pianos "ahead" and not to be discouraged when orders for goods happened to be slack.

Hundreds of instances have come under our notice when, on account of temporary conditions, workmen were discharged, or factories closed down for a week or two, on account of the lack of orders for goods; then, when orders are received, they cannot be filled. There is consequently in most piano factories a constant rush apparent to get goods off as quick as possible, and the result is, as we have seen it in Chicago, that pianos are received by the dealers there in a condition, both as regards case work and finishing, as well as action and tone regulation, which are sure to cause trouble and provoke unpleasant correspondence and complaints.

There is only one way to remedy this, besides reducing the number and variety of styles to simplify orders, and that is to speculate somewhat with your pianos and build them "ahead."

In these days when there is such a variety of woods used in piano building it is certainly essential to facilitate the filling of orders by having styles reduced from three to six kinds, instead of from six to 15, which is frequently the case in uprights alone.

Manufacturers who think that the Chicago dealers

have time to complete the instruments when they get out there are very much mistaken, for in many cases they simply re-mark the box and re-ship the piano. To receive complaints then from the sub-agent or from a purchaser, which are due to the incomplete manner in which the piano was shipped, is to say at least not one of the pleasant sensations of the piano business.

The Stencil in Chicago.

We were very much surprised and gratified to find, after personal investigation, that the stencil fraud piano has about ended its existence in Chicago, a condition which has been in most cases voluntarily attributed to the efforts of THE MUSICAL COURIER.

Our articles against the stencil fraud piano were simply used by the firms, one against the other, and made the sale of these stencil fraud pianos an utter impossibility. The simple stencil piano (as contra distinguished from the stencil fraud piano) still flourishes in Chicago to a considerable extent. The firms simply stencil their own names upon these instruments, and in selling them do not, in the majority of cases, misrepresent them but state that they are made outside.

The plea in defense of the stencil piano is the old argument by the dealer, who instances history to prove that many dealers in this country, after establishing a reputation of a piano manufacturer's name in their specific case or territory, after popularizing by work and advertising the brand or make of a piano, were compelled to pay a great deal more for it after a while than it was worth, or had the agency taken from them arbitrarily by the manufacturer, who generally gave it to a competitor.

To prevent the recurrence of such a contingency they must take refuge in the stencil piano, they say, and, while purchasing just as many pianos as ever from the manufacturer, they remove the case from any possibility of coercion or loss; and in addition advertise their own names instead of the manufacturer of the piano.

"It is to us that the retail purchaser looks for remedy or relief in case a piano is not satisfactory, and frequently we never even refer these complaints to the manufacturer; then why shouldn't our name be on the pianos, instead of the maker's, who is not at all known to the purchaser" is the cry of the Chicago dealer.

"We have had many cases when ladies or gentlemen called to see us about pianos they had purchased," says the dealer, "and when we would ask them what kind of a piano they had bought from us, they would tell us they didn't remember the name but they knew they had bought a piano from us."

"We are better known here anyhow," they say, "than the manufacturer, and while we don't make the piano we do the selling and the trouble connected with it; then why not have our name on the piano?"

We can say to our Chicago friends that there may be a great deal of strength in this kind of argument, but it does not alter the fact that a piano which has the name of the dealer stenciled upon it in place of the manufacturer's name constitutes in law and morals a misrepresentation, unless it is either especially specified in the advertisement or on the pianos, but more particularly on the pianos, that the instruments are "manufactured for" the dealer, whoever he may be.

Moreover, there are a number of dealers in Chicago who contemplate becoming manufacturers themselves in the course of time. They should reflect that these very stencil pianos with their names on will be used against them when they become manufacturers themselves, and if, as manufacturers, they should be willing to sell pianos that are stenciled, they run just as great a risk in having themselves identified with a stencil and hurting the position and price of their instruments as those firms that have been exposed in the columns of THE MUSICAL COURIER.

Is there anyone anxious to have his goods rank with the Swick or the Cable?

One remedy which we can suggest, by means of which misunderstandings between manufacturers and dealers

or agents can be avoided, is to draw up regular commercial contracts and conduct the piano business on the same commercial plane and with the same commercial practices as are in vogue in similar lines of industry.

The Shoninger-Swick Case.

A curious and rather interesting case is spoken of in Chicago, which involves the name of a well-known piano manufacturing firm who, in justice to themselves, should make some official denial of the rumor.

It seems that some years ago the notorious Swick, now of Paterson, N. J., incidentally informed a Chicago house in a business communication that he supplied, or was supplying, the Shoninger concern in Chicago with his pianos, which were stenciled then in the name of the firm. In fact, we heard of the case directly from an old-established and respectable firm in Kansas. We hesitated to believe anything of the kind and expressed in the columns of this paper the view that the statement of Swick was a falsehood. One of the most remarkable features of the case is concentrated in an article which we found some time ago in the Chicago "Indicator," and which, while it does not mention any names, gives rise to a great deal of conjecture, which, in view of the circumstances, places the Shoninger house either in the position to demand a retraction of this statement, or to come forward and deny that they ever had any transactions with Swick.

A Stenell Fraud.

It is hard to believe, but we have it from the best authority, that a certain piano manufacturer, who is represented prominently in Chicago and who manufactures what is claimed to be a first-class instrument, is actually using his own stencil on the cheapest piano made in New York city and selling the fraudulent article as the product of his own factory. How any manufacturer can thus gamble with his own business reputation is to us incomprehensible. But, aside from the injury and possible ruin which this manufacturer is bringing upon his own name as a maker of good instruments, such a practice is a fraud upon the trade, and can only be characterized as disreputable. It is indeed the meanest kind of business to come in competition with, and should be sat down upon by every honest dealer in the land. Nobody would object to a dealer stenciling a piano under his own name and selling it as an article furnished from his own establishment, which he thinks fit to put upon the market and in the sale of which he finds a profit. This is all well enough and perfectly proper, for nobody is deceived by such a transaction. The dealer's name is simply an announcement that the instrument was purchased from him, and implies no guarantee of its quality. The purchaser is presumed to have received value for his money, the strength of the presumption depending upon the reputation which the dealer has established for himself in the trade. So far as that is concerned, it is with the music business as with any other—people prefer one dealer to another, just according to the estimate in which each is held by the community in general for the quality and cheapness of their goods.

But it is an altogether different thing when a manufacturer with a good reputation, which the quality of his own products heretofore has earned for him, and on which the trade has been accustomed to rely, purchases pianos of another manufacturer, who makes about the poorest, and certainly the cheapest piano made in America, stencils these poor instruments with his own name and sells them as first-class instruments made at his own factory. If he can afford to do this at the expense of the reputation of the pianos of his own manufacture, it is more than the music trade at large can afford to allow him to do. The piano maker's name is his trademark, by which, as in every other kind of manufacture, people judge of the quality of the goods; and to have a poor instrument palmed off upon him as the same first-class article which he has always recognized under that name, what every dealer will consider a downright fraud, a fraud not only upon himself, but upon the public.

This is the kind of fraud for music trade journals to expose. The "Indicator," at least, will do its duty. The instance we have mentioned is the first that has ever come under my notice, and we hope it will be the last. If this sort of disreputable business is continued, whether the party concerned is one of our friends or otherwise, we shall be under the painful necessity of placing names and facts before the trade. No personal considerations shall interfere to screen the individual or firm against whom we have positive proof, as we have in regard to the first-class house already referred to, that they have been guilty of such a culpable, and perhaps we might say criminal, practice.

We say emphatically, "Do all the business you can, gentlemen, but do it honestly." In this late age of our civilization we cannot afford a recurrence to the barbarian maxim of the Roman poet,

Rem, facias rem;

Si non, quocunque modo, rem.

Which means "get money, hon stly if you can, but by all means get money." The manufacturer to whom we refer, if some cheap trader use his name without his knowledge or consent, would undoubtedly be after the longer with a suit for heavy damages, and there is just as little doubt that he could successfully maintain his action. What can we think of a man who is foolish enough to prostitute his name as a maker of first-class pianos in this fashion? It seems to us suicidal. But whatever its effect upon his own business interests, which is a matter for his own reflection, every honest dealer in the trade must stand out against it. It is hurting them directly; and it is also an outrageous fraud upon the makers of first-class instruments, who have to contend against such dishonorable competition. The manufacturer to whom we refer will in the long run find, to use the words of Shakespeare, that

"Corruption wins not more than honesty."

The pianos that we saw in the warerooms of the branch of the Shoninger Piano Company in Chicago were unquestionably manufactured by that house, and we believe it is the duty of the editor of the "Indicator," in justice to the Shoninger firm, to come forward and make the statement that we are making, not because the editor of the "Indicator" cannot distinguish one piano from another, but on the authority of THE MUSI-

CAL COURIER, which states authoritatively now that the pianos in the warerooms of the Shoninger branch now in Chicago are Shoninger pianos, made in the Shoninger factory in New Haven, and that Swick, on the other hand, is a notorious liar and an individual who will at any time take refuge in a falsehood to gain a business advantage.

"The positive proof" to which the "Indicator" refers in its above article is the letter of Swick, which we have also seen. It seems to us that the greatest act of justice the editor of the "Indicator" could show to the Shoninger house would be to reprint what THE MUSICAL COURIER says in reference to Swick and the disgraceful manner in which he has made use of the reputation of the Shoninger house.

The Chicago "Indicator."

The "Indicator" may, however, find itself in a curious dilemma in this matter, for it was the said music trade paper which first introduced and was agent of the Swick piano in Chicago, the instruments being on exhibition and sale in the office of the "Indicator" at the time. And whether the relations between the "Indicator" and the Swick concern have been severed or not, relations of the kind existed at one time.

The editor of the "Indicator" at present represents the interests of Mr. George W. Carter and the Boston Piano Company in Chicago, although those instruments are on consignment to E. G. Newell & Co.

Mr. Carter was shrewd enough to see that he could use the editor of the "Indicator" to find, at least, some house that would, for personal or social reasons, accept some Boston Piano Company pianos on consignment. The editor of the "Indicator" has a number of friends in the city of Chicago in the trade who, knowing him to be a "hail, fellow, well met," companionable and good natured, are willing to go out of the way for him to do him a favor. After the editor of the "Indicator" found that it was impossible for him to place Mr. Carter's piano, although he made herculean efforts to do so, he finally contrived to have them, as we said before, accepted on consignment, where the instruments still remain, unsold.

The important part of all this, however, does not exist in its detail, but is involved in the question whether the editor of a music trade paper can afford to make himself the representative of any firm or firms for the purpose of selling their pianos or organs.

We wish it distinctly understood that this is not a personal matter, neither is it intended as a ground of dispute between the editors of music trade papers. As we have often stated, and now reiterate, the members of the piano and organ trade are not interested in any disputes between the editors of music trade papers.

We have sufficient cause, and have had it for some time, to reply to the series of falsehoods that have been printed about the editors of this paper in a certain music trade paper, and it is only due to our reluctance to fill these pages with matter that we know is of no interest to the most important houses in the trade that we pay no attention in these columns to the diatribes printed against us, although we may, in course of time, take steps that will have more important results than the denial of falsehoods might possibly have.

But, as we said above, we do not care to fill this paper with personalities and controversies, of which the editors of music trade papers form the topic.

The matter of the "Indicator" is not a personal one. We do not know the editor in this case, except as his actions affect the piano and organ trade in Chicago, and we believe it a duty to inform the trade at large when an editor of a music trade paper becomes the agent or representative of a firm of piano or organ manufacturers.

Our Chicago Office.

Under the management of Mr. John E. Hall, who has conducted our business in Chicago for the last three years, and who is at present in the East on a business trip, we have opened up business relations with nearly every large firm in the music trade in the West.

Mr. Hall, who is a judge of pianos and organs, has become a factor in the trade in Chicago, and, we are gratified to state, enjoys the reputation of an honest and honorable man. This is the universal expression of opinion in reference to that gentleman, whose course has enabled him to do work for THE MUSICAL COURIER which is of utmost importance and value to the patrons of this paper.

Personal.

As was of necessity the case our Mr. Blumenberg did not find all the members of the trade that he visited, as some of them were traveling and others were temporarily absent for other reasons. To the following named gentlemen, who extended courtesies and greetings to him, THE MUSICAL COURIER extends greetings in return, with a hope of soon seeing them all again:

Mr. Kurtzmann and Mr. Cordes, of Kurtzmann & Co., Buffalo.

Mr. Denton, of Denton & Cottier, Buffalo.

Judge Converse, of the Burdett Organ Company, Erie, Pa.

Mr. Colby, Sr., Mr. Paterson, Mr. Colby, Jr., Mr. Christie

and Mr. Shaw, of the Colby Piano Company, Erie, Pa.

Mr. F. L. Raymond, of the United States Organ Company, Cleveland, Ohio.

Mr. B. S. Barrett, Cleveland.

Mr. H. M. Brainard, Cleveland.

Mr. Kirsch, of Kirsch, King & Co., Cleveland.

Mr. Doud, Mr. Moore and Mr. West, of the A. B. Chase Company, Norwalk, Ohio.

The Messrs. Greene, of J. W. Greene & Co., Toledo, Ohio, Mr. Tuell and Mr. Robertson, of the Whitney & Currier Company, Toledo.

Mr. Parmenter, of the Whitney Music House, Toledo.

Mr. Farrand, Mr. Gibbs and Mr. Haywood, of the Farrand & Votey Organ Company, Detroit, Mich.

Mr. Clough and Mr. Richardson, of Clough & Warren, Detroit.

Mr. F. J. Schvankovsky, Detroit.

Grinnell Brothers, Detroit.

Miller & Thompson, Detroit.

Mr. Kimball, Mr. Conway, Mr. Cone, Mr. Northrup, Mr. Harcourt, of the W. W. Kimball Company, Chicago, as well as the superintendents of departments in factories.

Mr. Story, Mr. Clark and Mr. Dodge the officers of the Story & Clark Organ Company, as well as Mr. Caldwell, of Chicago, who, together with Mr. Story, came East with us on the same train.

Mr. Tryber, of Tryber & Sweetland, Chicago.

Newman Brothers, Chicago.

Mr. Smith, Jr., and Mr. Ambuhl, Jr., of Smith & Co., Chicago.

Mr. W. H. Bush, of W. H. Bush & Co., Chicago.

Mrs. Bauer, Mr. Schneider and Mr. Müller, of Julius Bauer & Co., Chicago.

Mr. C. A. Gerold, Chicago.

Mr. Camp, Sr., and Mr. Camp, Jr., of Estey & Camp, Chicago.

Mr. C. C. Curtiss, Mr. Drummond and Mr. Dietrich, of the Weber branch, Chicago.

Mr. Theodore Pfafflin, of E. A. Newell & Co., Chicago.

Mr. Joseph Shoninger and Mr. A. de Anguera, of the B. Shoninger Company, Chicago.

Mr. Logan, of Wm. E. Wheelock & Co., Chicago.

Mr. J. V. Steger, Mr. Sauber, of Steger & Co., as well as Mr. Pierce, Chicago.

Mr. Hawkhurst, of the F. G. Smith branch, Chicago.

Mr. Day, of R. H. Day & Co., Chicago.

Mr. Church and Mr. Hull, of the Root & Sons Music Company, Chicago.

Mr. Hinckley and Mr. Trench, of Hinckley & Co., Chicago.

Mr. George F. Rosche, of Rosche & Smith, Chicago.

Mr. Geo. P. Bent, Chicago.

Mr. A. H. Rintelman, Chicago.

Mr. Thomas Floyd-Jones and Mr. Brigham, of Haines Brothers' branch, Chicago.

Mr. A. S. Bond, of the Fort Wayne Organ Company, Fort Wayne.

The Messrs. Reed, of Reed & Sons, Chicago.

Mr. Ackhoff, of the Sterling Company, Chicago.

We very naturally met a number of musical people, among whom we may mention Dr. Ziegfeld, the president of the Chicago Musical College; Mr. W. F. Heath, president of the Music Teachers' National Association; Mr. August Hyllested, the pianist; Mr. L. G. Gottschalk, the well-known baritone; the active and energetic sons of Dr. Ziegfeld; Professor Jacobsohn, the violinist; S. G. Pratt, of Zenobia fame; W. S. B. Matthews, the critic, and many others whose names we do not at the present moment recall.

—During the week the agency of the Steinway piano has been given to Mr. C. Grunewald, of Houston, Tex.; the Jesse French Piano and Organ Company, for Birmingham, Ala., and Freyer & Bradley, of Atlanta, Ga.

Packard Organs.

The Fort Wayne Organ Company.

WHOEVER is under the impression that the organ trade is dead should make a circuit of the Western organ factories and get cured of the delusion. The files of THE MUSICAL COURIER show that we have for years past maintained that the organ trade is dull only in certain sections and with manufacturers of low grade instruments; that it is only temporarily dull with manufacturers of the better class of goods when trade languishes generally, but that a demand for reed organs can be created by the makers of the better class of goods, provided they meet the improved tastes of the people and build their cases in conformity with the style of household furniture prevailing and fashionable at the time.

The Fort Wayne Organ Company, manufacturers of the Packard organ, have always recognized these axioms, and notwithstanding occasional periods of depression in trade that naturally affected them sympathetically, they never abated their energy nor activity, but continued to develop their organs and pushed trade for all it was worth. They are to-day very busy at the factory, and the traveling man of the company, Mr. Thayer, is in Europe, and has lately arranged to have the Packard organ represented in Great Britain by the well-known firm of Ellis Parr & Co., London.

Outside of the elaborate case work with all its ornamental features the Fort Wayne Organ Company have added a new stop and set of reeds to their organs, which will create a special demand for these instruments among people who purchase reed organs for musical services. The name of this stop is Pipe Diapason, and it controls a set of reeds that are endowed with a surprising and remarkable pipe-like tone, a character of tone hitherto never heard by us coming from a reed organ. It is not produced by a combination of reeds, which by infusion or amalgamation of various tone qualities gives a tone analogous to a pipe tone, but by a distinct and independent set of reeds, which are so voiced and the chambers of which are so arranged that when played without combination they produce a characteristic but true pipe-like effect.

We recommend a thorough investigation of this pipe diapason by everyone who has any interest in the construction or sale of reed organs. It will pay to do so. This pipe diapason gives the Packard organ an aesthetic value which must result in an increased demand for the instrument. It furnishes the dealer with an argument that has unhappily been lacking in the sales of many reed organs; it advances their claims in

the estimation of musical people, who, on account of the enormous output of ordinary and fraudulent reed organs, have unjustly shown a prejudice against reed organs; it will largely increase the demand for the Packard organ as soon as it becomes generally known that the pipe diapason stop is a new and original feature in reed organ construction.

Mr. A. S. Bond, under whose management all the latest improvements in the Packard organ have been made, is to be congratulated upon this latest and what we consider the most important improvement in the organs made by the Fort Wayne Organ Company.

We publish in this number of the paper a cut of the new style W organ, and it gives an idea of what the company are doing in the shape of case designs.

From the Sunday "Tribune."

IT would, of course, be a pity to divide the collection of musical instruments which Mrs. John Crosby Brown has generously given to the Metropolitan Museum of Art, but its value for scientific purposes would be greater if it were brought into relation with the ethnological specimens in the Museum of Natural History. The most valuable portion of it has a greater scientific than artistic value, which is just the reverse of the case with the instruments of the Drexel collection in the Metropolitan Museum.

The gathering of savage and mediæval European instruments of music is an exceedingly sensible employment for collectors. The books are full of blunders, which owe their origin to faulty descriptions, and might have been avoided had opportunities for seeing the instruments of various periods in musical evolution been offered to the writers. There are some excellent collections in public museums in Europe, and specimens are yet to be found in out of the way places. Mr. M. Steinert, the New England dealer in pianos, purchased a number of early pianos in Germany last summer, and has several clavichords undergoing repairs at Stuttgart which he found in his native Bavarian village and surrounding places. Mr. Bockelmann, of this city, in order to illustrate some lectures on the history of the piano delivered at Miss Porter and Mrs. Dow's school in Farmington, where he is musical director, went to the trouble and expense of buying in Europe a clavichord and virginal, and seems to have had no great difficulty in finding them. How these instruments can be used in musical instruction is easily shown. If the splendid harpsichord owned by Mr. Knabe, of Baltimore, once the property of Charles Carroll, of Carrollton, one of the immortal signers of the Declaration of Independence, were put in first-class condition (which means little else than reparation of the

plektra in the jacks) and were once used in a public performance of one of the clavier and violin sonatas of Bach, the musicians of New York would derive a better lesson in the old method of accompanying than can be given by volumes of description and analysis.

A story which Mr. Steinert tells is at once an illustration of the conservatism prevailing in the villages of Germany and an explanation of the reason why these old instruments are yet to be found there. Mr. Steinert, describing the music lessons which he took from an old Cantor in Bavaria 50 years ago, says that he was taught to play with his fingers straight out and not to use his thumb in scales, but only in full chords. Now, these rules were a part of piano technique before the time of Johann Sebastian Bach, who first gave independence to the hand. A relic of this fact was preserved in the name given by young Steinert's teacher to the position of the hand in playing the full chords which used the thumb. "That is the Bach Griff (the 'Bach position')." said the old Cantor.

—Augustin Cortada, publisher of music, died Thursday of Bright's disease, at his residence, 323 West Fourteenth-st. Born in Havana 43 years ago, he was educated in France, and passed nearly 20 years of his life in Europe. He was a gentleman of general educational attainments and an accomplished musician, and served as conductor for various singing societies. The funeral was held at St. Ann's Roman Catholic Church on Sunday, and his remains were taken to Chicopee Falls, Mass., the home of his widow. Besides his widow, he left a daughter and son. Mr. Cortada started his publishing business at 23 East Fourteenth-st. some seven years ago. He was enterprising, but could not make much headway in these days of active competition.

—We learn that business at the New York warerooms of the New England piano has been successful, and has grown to such an extent that Mr. Thos. H. Scanlan has decided to open a branch store in Brooklyn, where he can come in direct contact with his many customers in that city, and also in direct competition with "one Smith, a deacon of Brooklyn."

—We acknowledge the receipt of some particularly attractive advertising material from the enterprising house of W. F. Boothe & Co., of Philadelphia. The satin souvenirs containing the photographs of leading actors and actresses are very handsome and the unique hand painted cards are a clever and very pretty idea.

—Washburn & Moen, the piano wire makers, of Worcester, Mass., recently suffered a loss of some \$35,000 by a fire at their mills.

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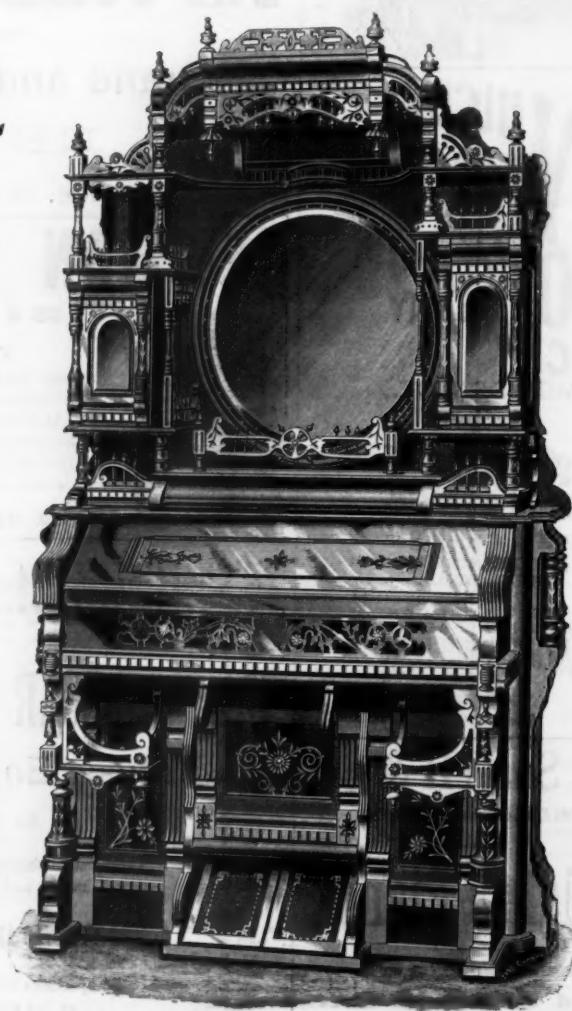
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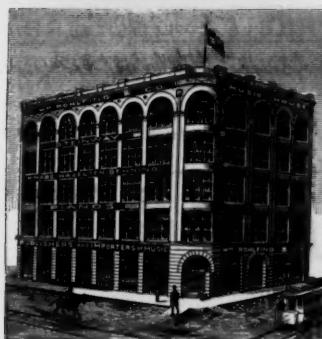
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